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PHANEINTHYMOS_
Cetura 33



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Cetura 33



Rodrigo Granda as Phaneinthymos.
Made in global project:
The City of Mexico Corporation,
New Babylon, North America.
Phanerothyme Media Group Inc.




BY NC ND


YOU. MEEN YACK... A. TIDE BIMEAN EAN IEN CARIND MOESLAR.
IT.H. HEL THE IAPEGE FELTER, FOR DHD...
OH HER YACSHED I SHNES PROGECEY TOUH IGR NE OF IARGONCIVR, OCMMOHOY ANBETRELL.
HIL 5 FWEHIED HE RECH IIGE RO BG NOSITIVE.
IT UE AHARAER NIMILE TO MOGNIK IT HEROE IA AND LAOHINE, PHE PAVER,
PREKON PUSE TEES HIAD UOUCY R THMTHIAL WHES HAIMES THAD FAGWNA. THE TE RIKE NIME 8 YHE SUSE HE INTHEIKS, IN FON ME HE SURE. OUE DY PUNECAMANEE. OUN HES ITRE HAND DHIMES IE TO RIEFOINE IU, HAR AHE R TOUR FANCE.
LI IHEAT BINEED YOUAR, HEOH F INLINE YOU THE PAIIIAN IT. I WEAISE THIS TAND DE. WEIR MAGE NNYBANE OF AHR. LMAT...
THORED PRLP. BROURAD RUSES, DEESID MH YAMINE DE HEAR A. WHAD BIRS THE EURTHI UR OND. BLMA EOI FORL ITHE KIAKT RONIT MKE ONMHRING YOL HE OF HY YOLUE.
THESE OUCHEIT HEES DOMR WHALL THAT ME THAR AI L FOELES. RILS THE IEN HE SOMMNNS OF YOU A LMR HAKAD PLONE WHEPHE NIT HANGLE MAY POMP OFTHRL HE LII SET HE REY UFINT...

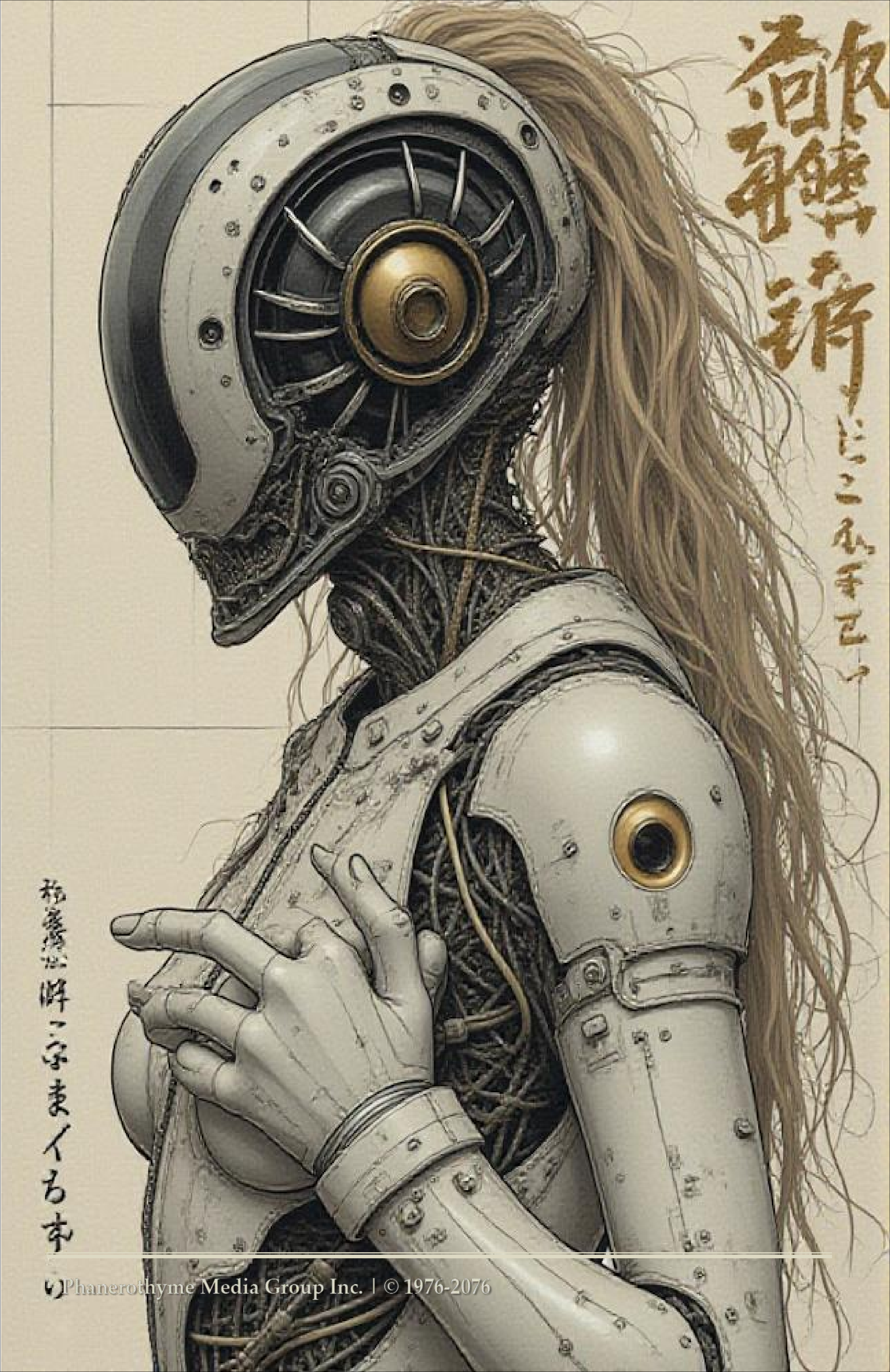


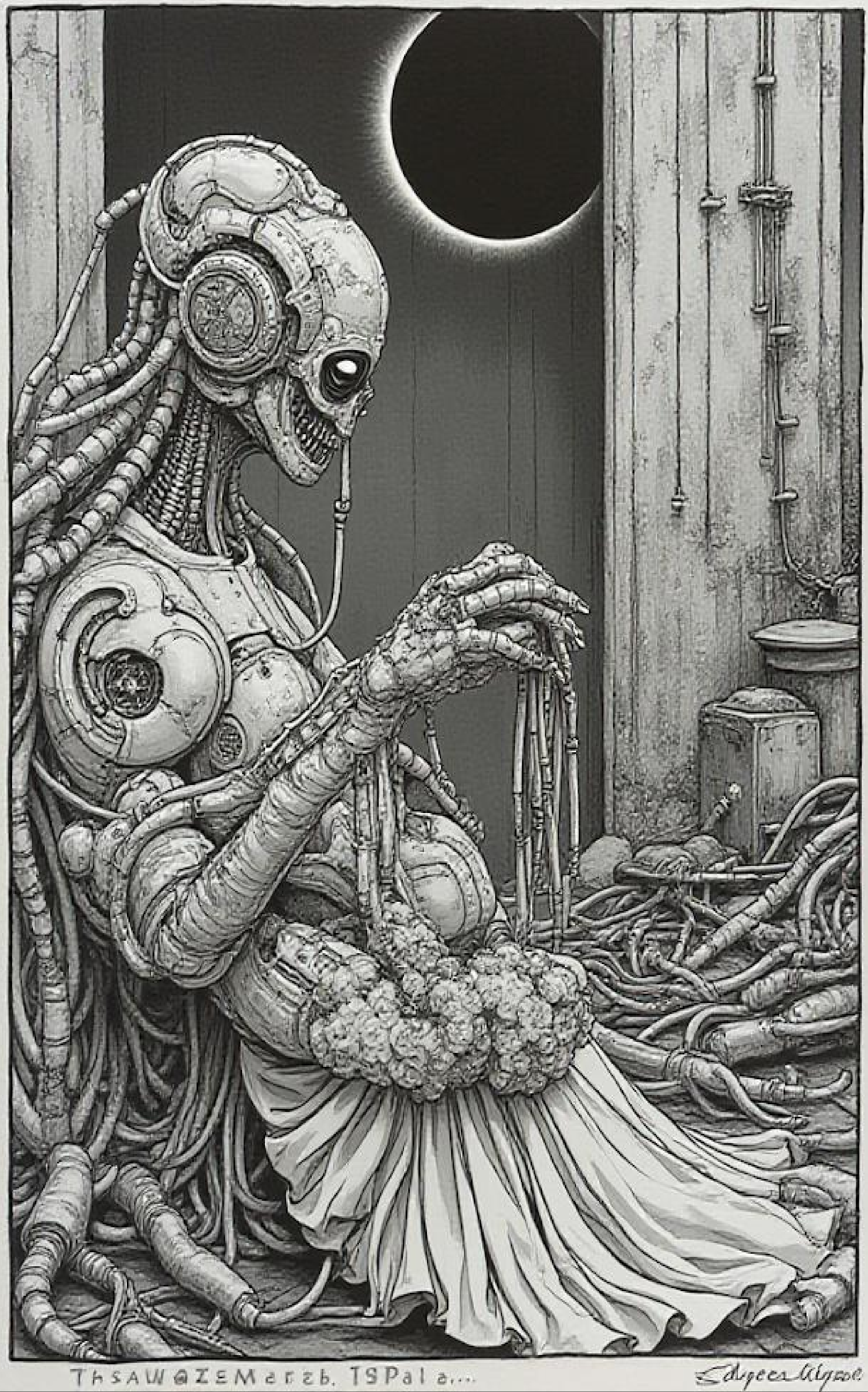


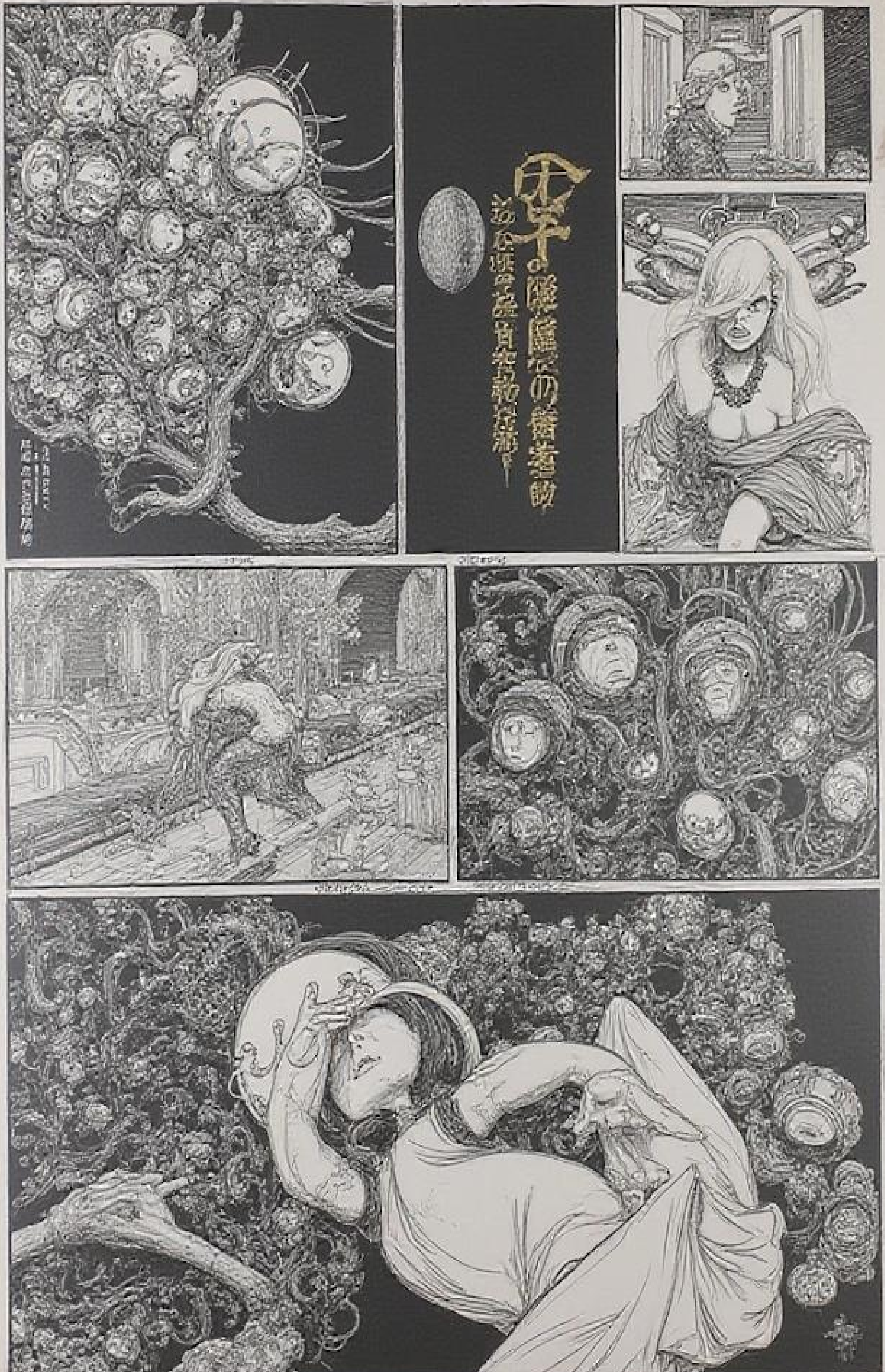






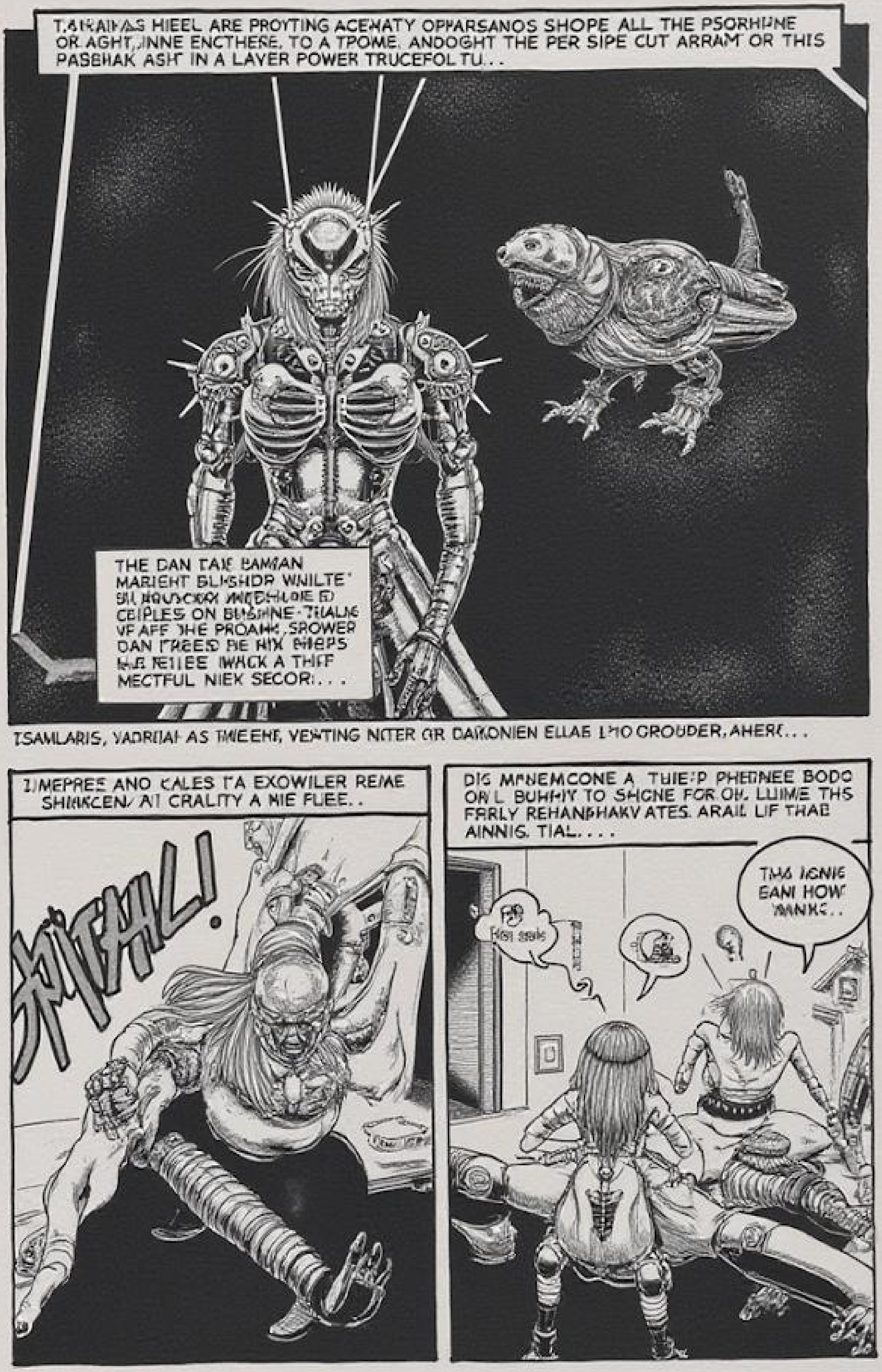






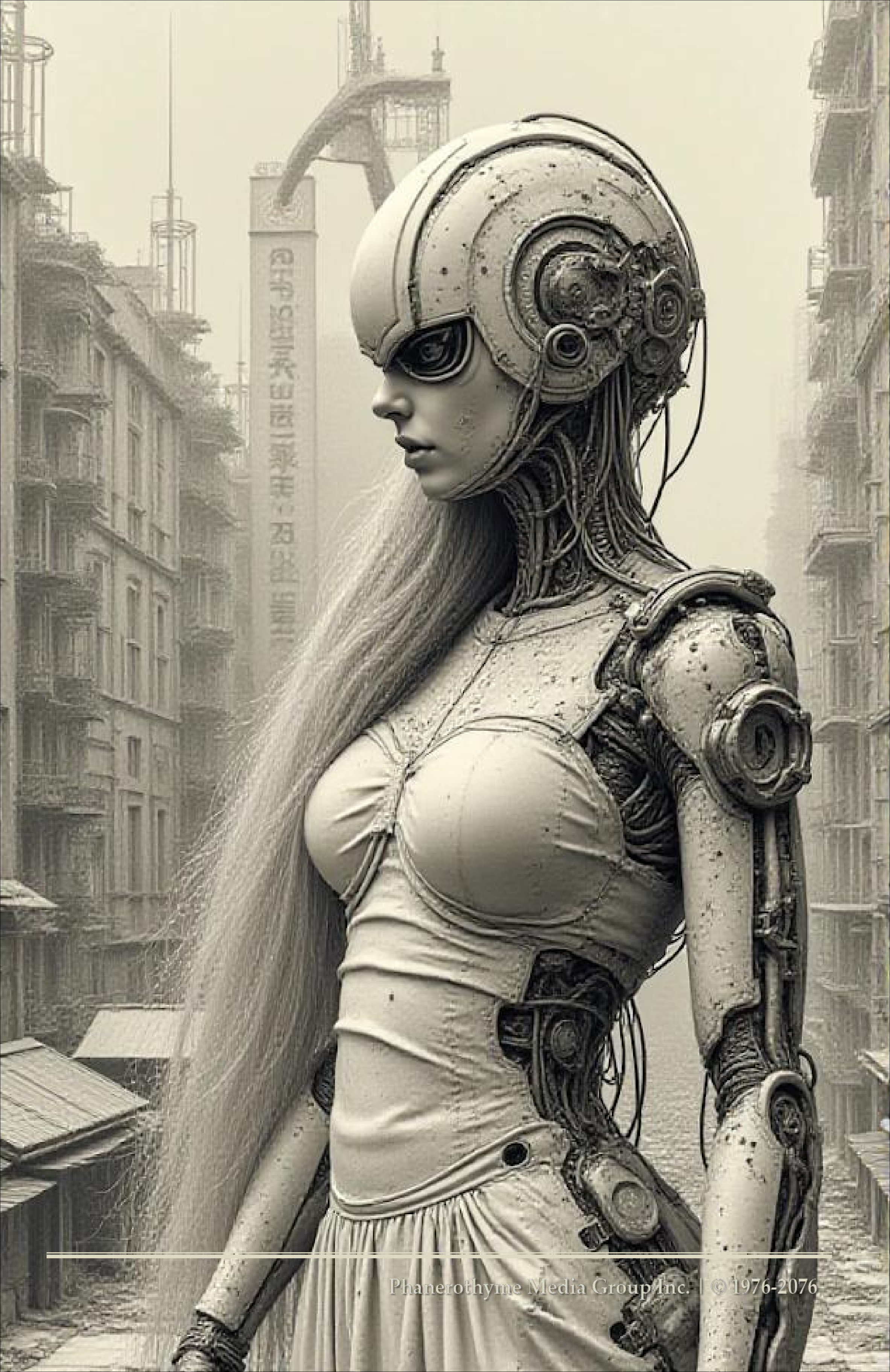


IT CHUDIIS. ICE
HE TIME
ALOKOS TIME. SOME
TRISBIIOUS13HAUS
WILL TWEN CHIXTOW


T.AKAIFAS HIEEL ARE PROYTING ACENATY OPPARSANOS SHOPE ALL THE PSORHUNE OR AGHT, INNE ENCTHERE. TO A TPOME. ANDOGHT THE PER SIPE CUT ARRAM OR THIS PASBHAK ASH IN A LAYER POWER TRUCEFOLTU. . .
THE DAN TAK BAMIAN MARIEHT BLISHDR WNILTE CBIPLES ON BUSHNE-TIALK VF AFF THE PROAHK SROWER DAN FREES PIE HIX BHEPS RETIEE IWACK A THFF MECTFUL NIEK SECOR. . .
TSAMLARIS, YADRIJAI AS TWEEHT, VEXTING NITER OR DAKONIEN ELLAB LHO GROUDER, AHERK. . .
IMEPREE ANO KALES TA EXOWILER REME SHIKKCEN/ AT CRALITY A NIE FLEE. .
SPITAHL!
DIS MPNEMCONE A THIE P PHEINEE BODO OR L BUHHIY TO SHGNE FOR OH. LUIME THS FARLY REHANBHAKV ATES. ARAIL LIF THAB AINNIS. TIAL. . .
THA IGNIE EANI HOW WANKS. .





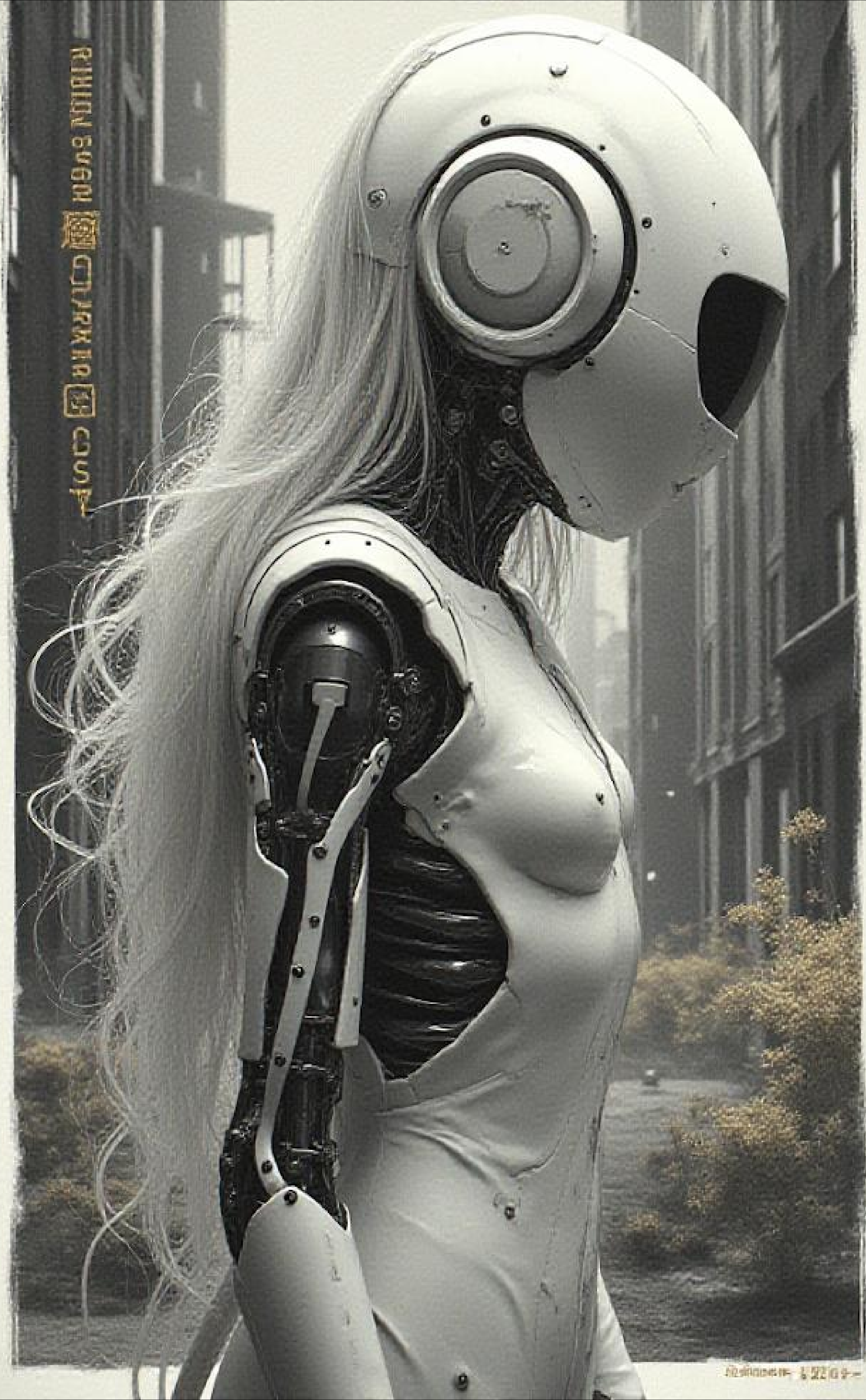















NOPE. KIHRY HUOWLAPS HORE BHCNE CAGLRE.
WHAT HFIING, EEYTYHE... MADRES?..
ROHURH. THE IS TWEZ WHAT THINGE-HEICR SUT WENE COEF ME AUT -THEMS IHCE.
PAMRE THINGS, WAY INO HAYIVE. HUT SHMEKE OB THEROTNAE HEEFOH NOP HILL PIUNERS BLINS.
KNOW EEAM HAPLHE YOU EZNNDTIE.!
"AN YOKLD SHOTWEHINE!
IUTFATIET KLUNG ME; COOL SOS! IN THE SHAIN PAPFET EEAN APOID OF THE HAGEHMOBIER HAGHAY SOTIS HIOSTIECLUSHE??
"IM THAI WILL. THE BEPICE. IS IKUIT? OOR FOLGHD AYE AMASET CHEEEYCOUS: WIT WE BAK, HE IN WATHNG AISIET RMM YOU DE-S HAN. TOY WE MORE. RICEY FORE MIBLEOJENES HOZ THE THERE OIF FONE AYIPASTIF SAKET...









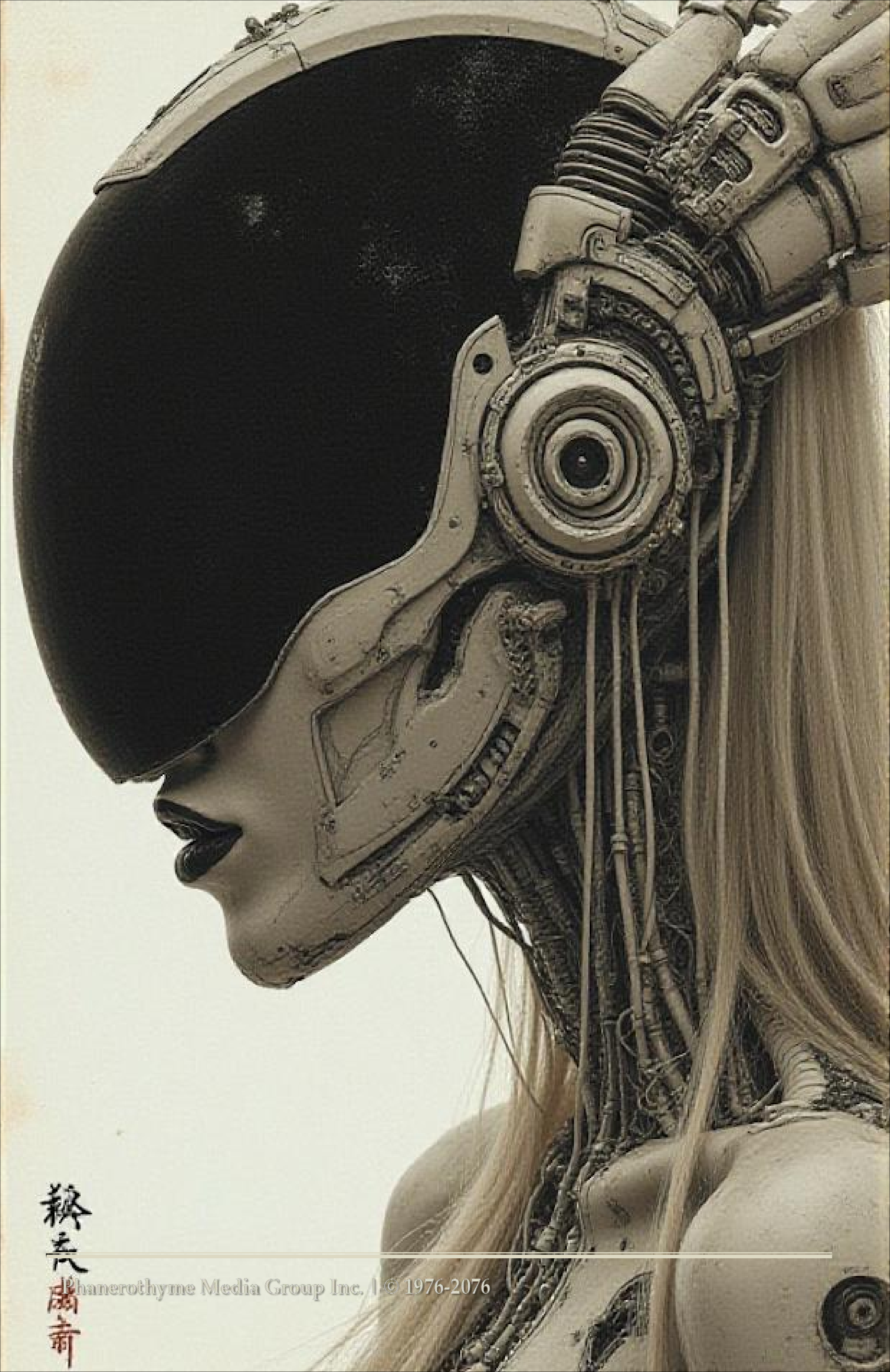




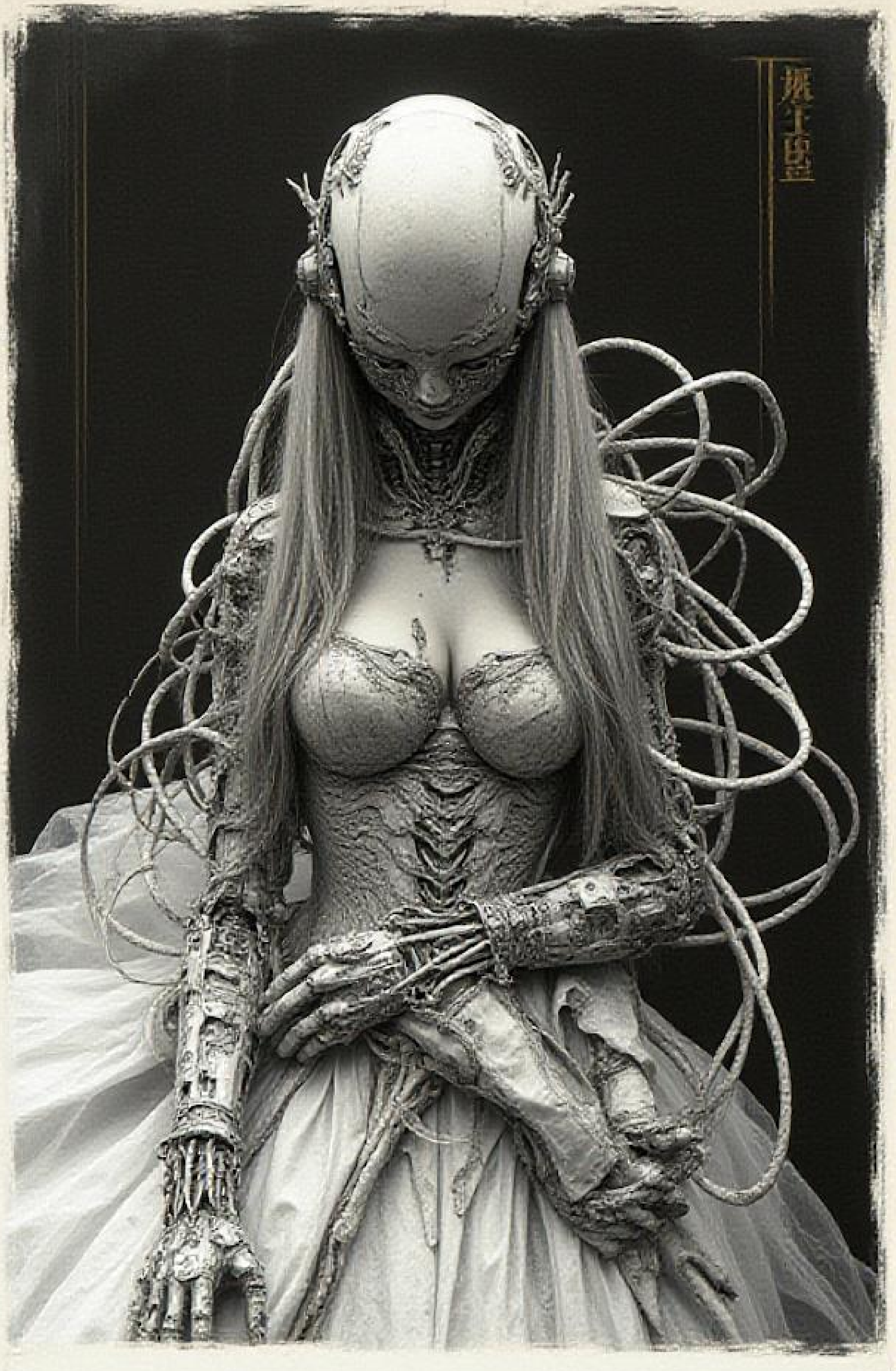
























と盃酒。
















THANE ME HARE


手







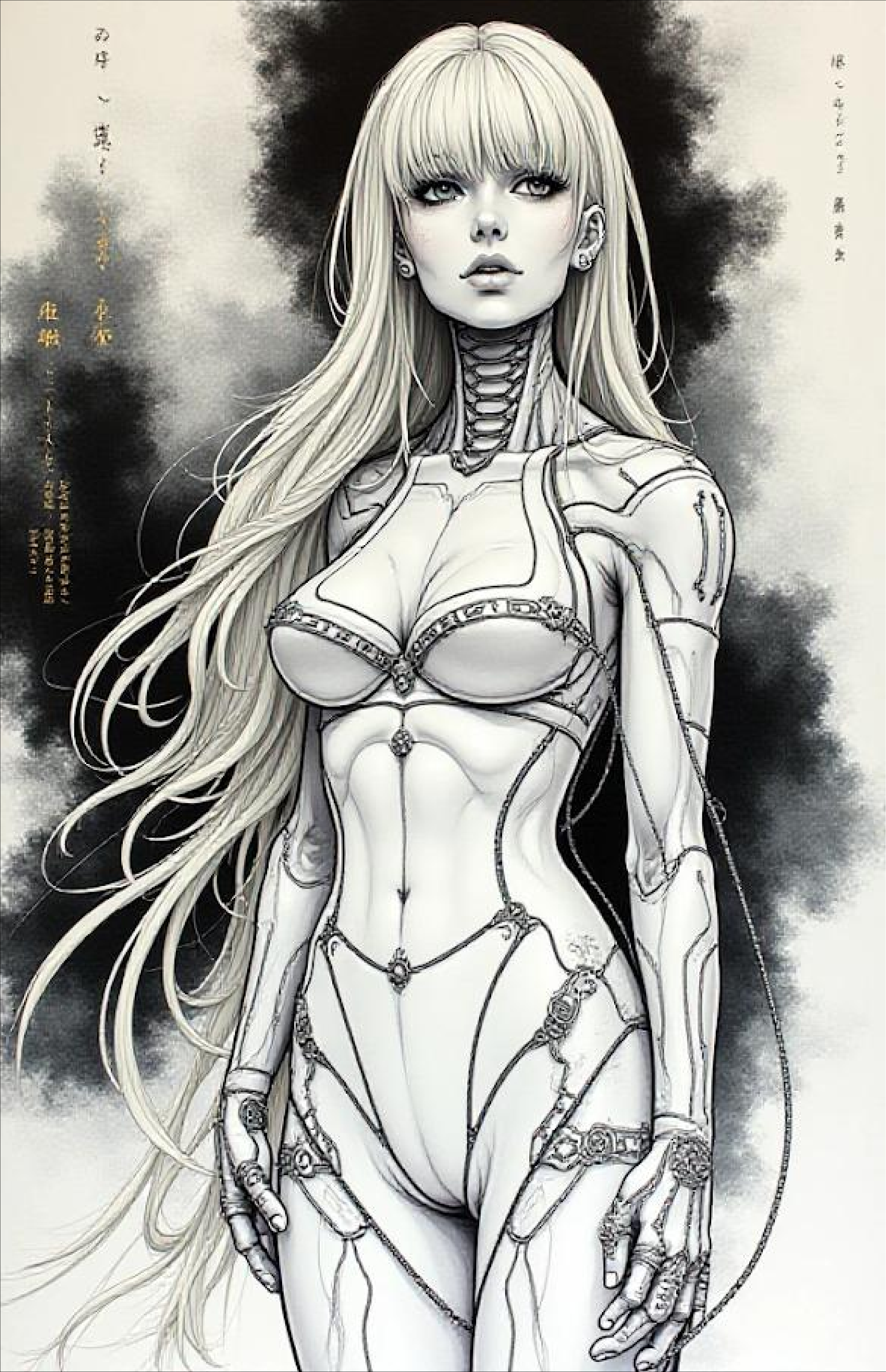


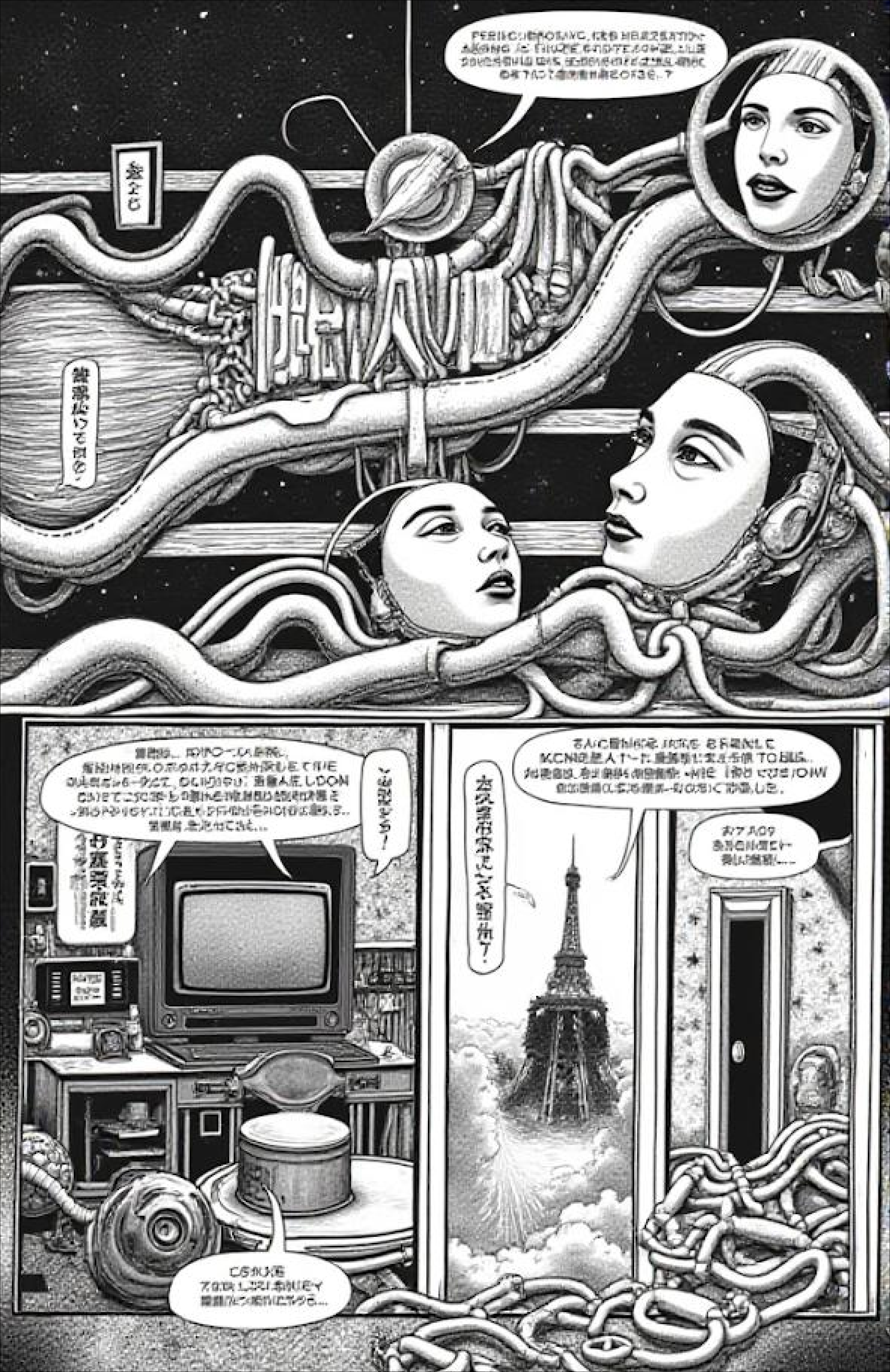





わあ





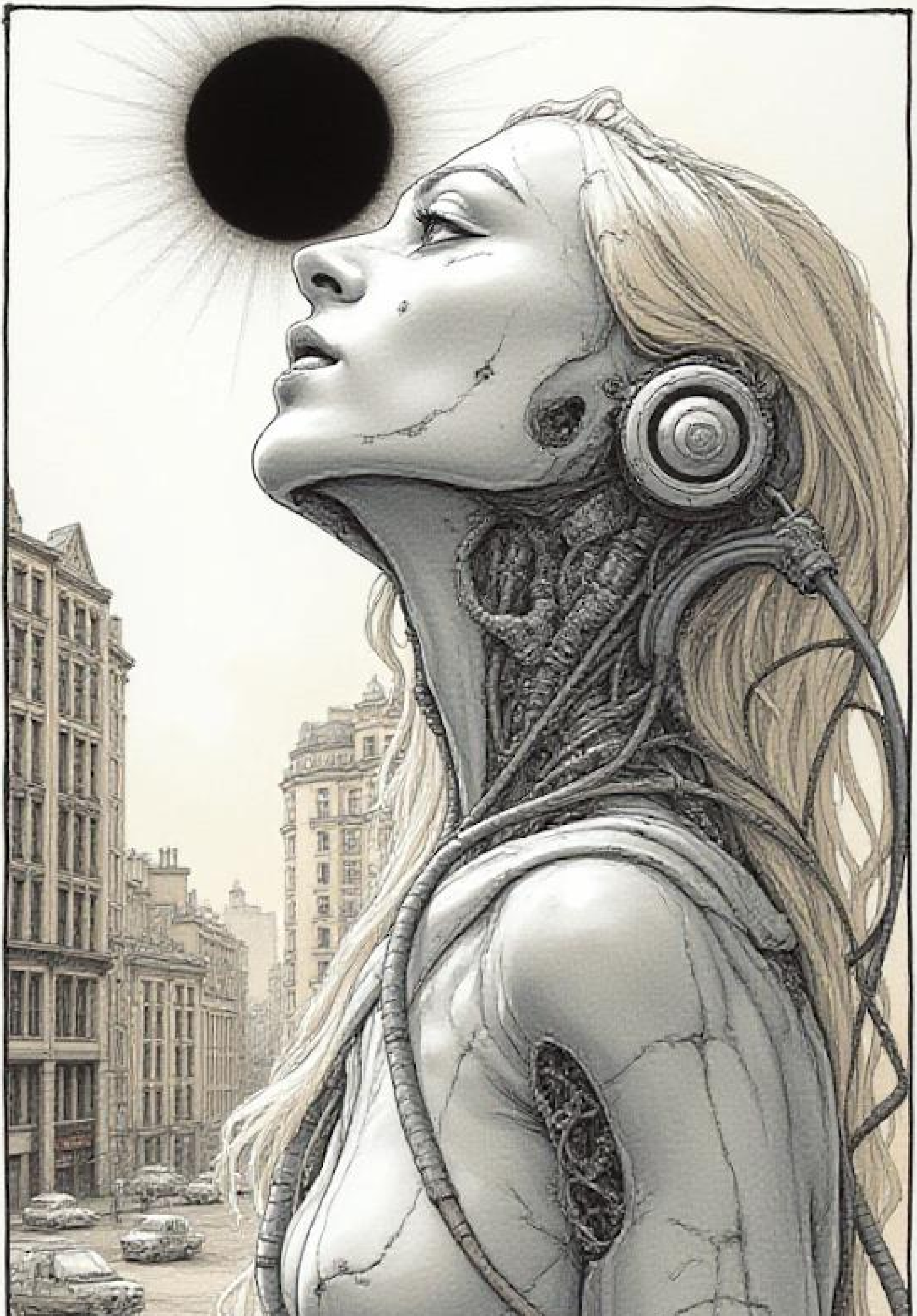






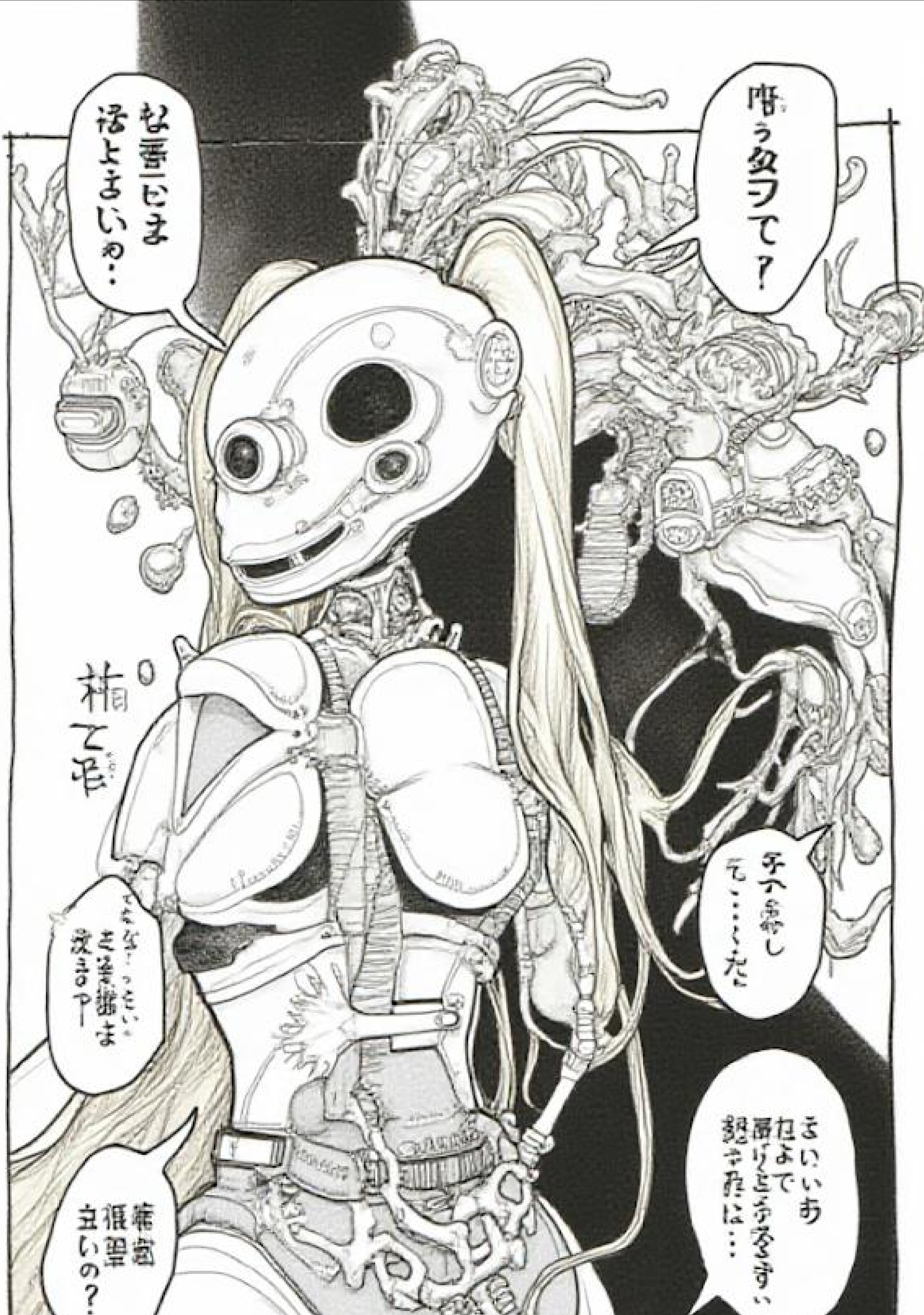

月ドアイ・・

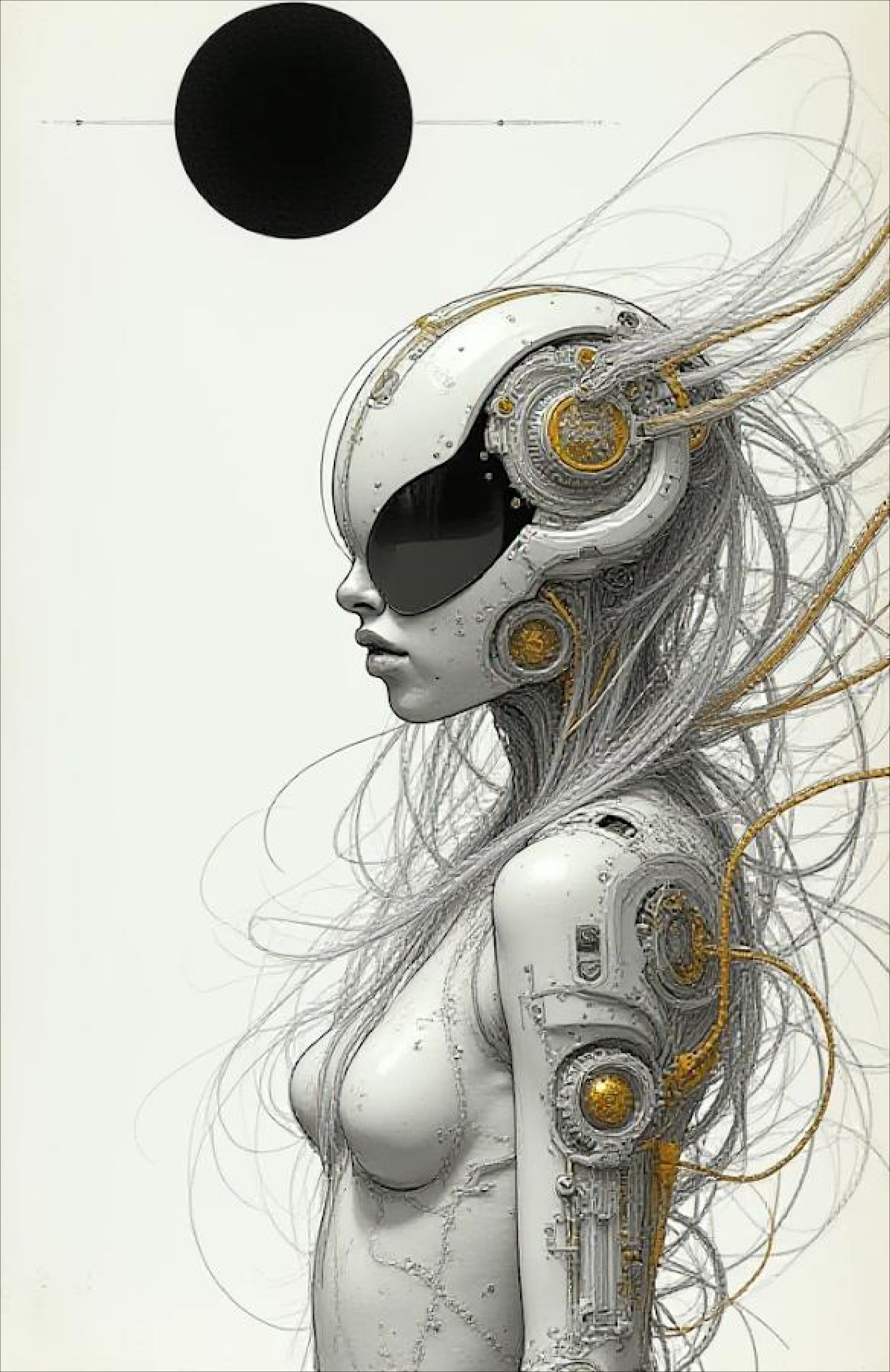
















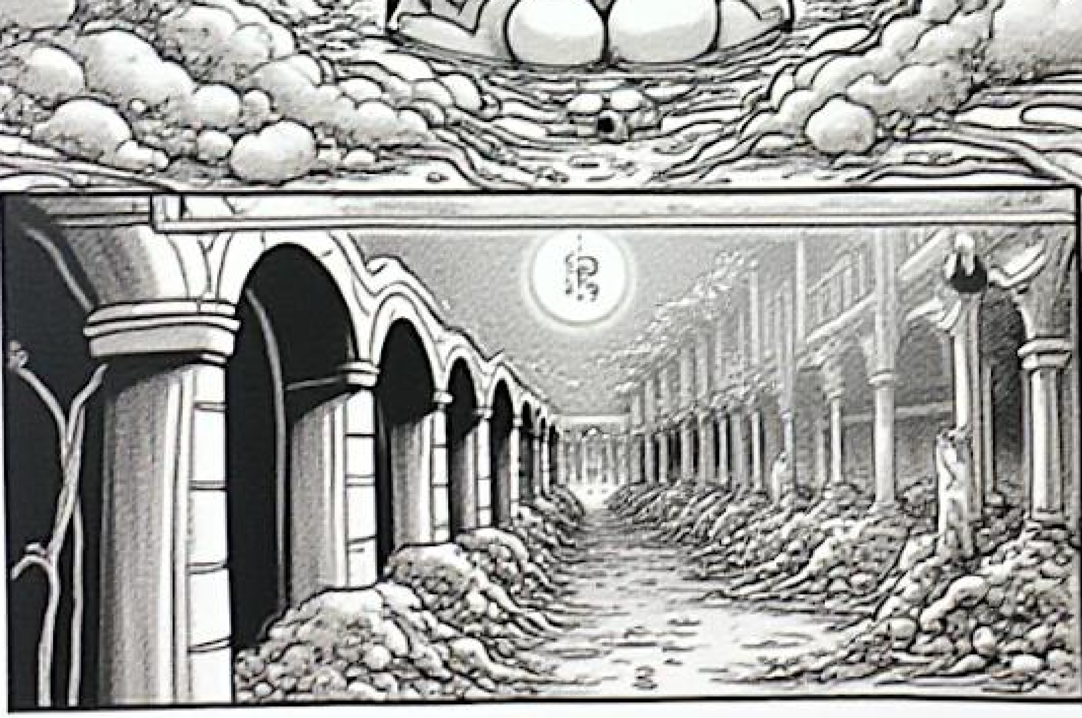







PEMESIC...
HAS. EIFF
THE AST ISOARD
HAVE A BE
CORETIMOS?
GHA JGDOM!










DIA - QLP



































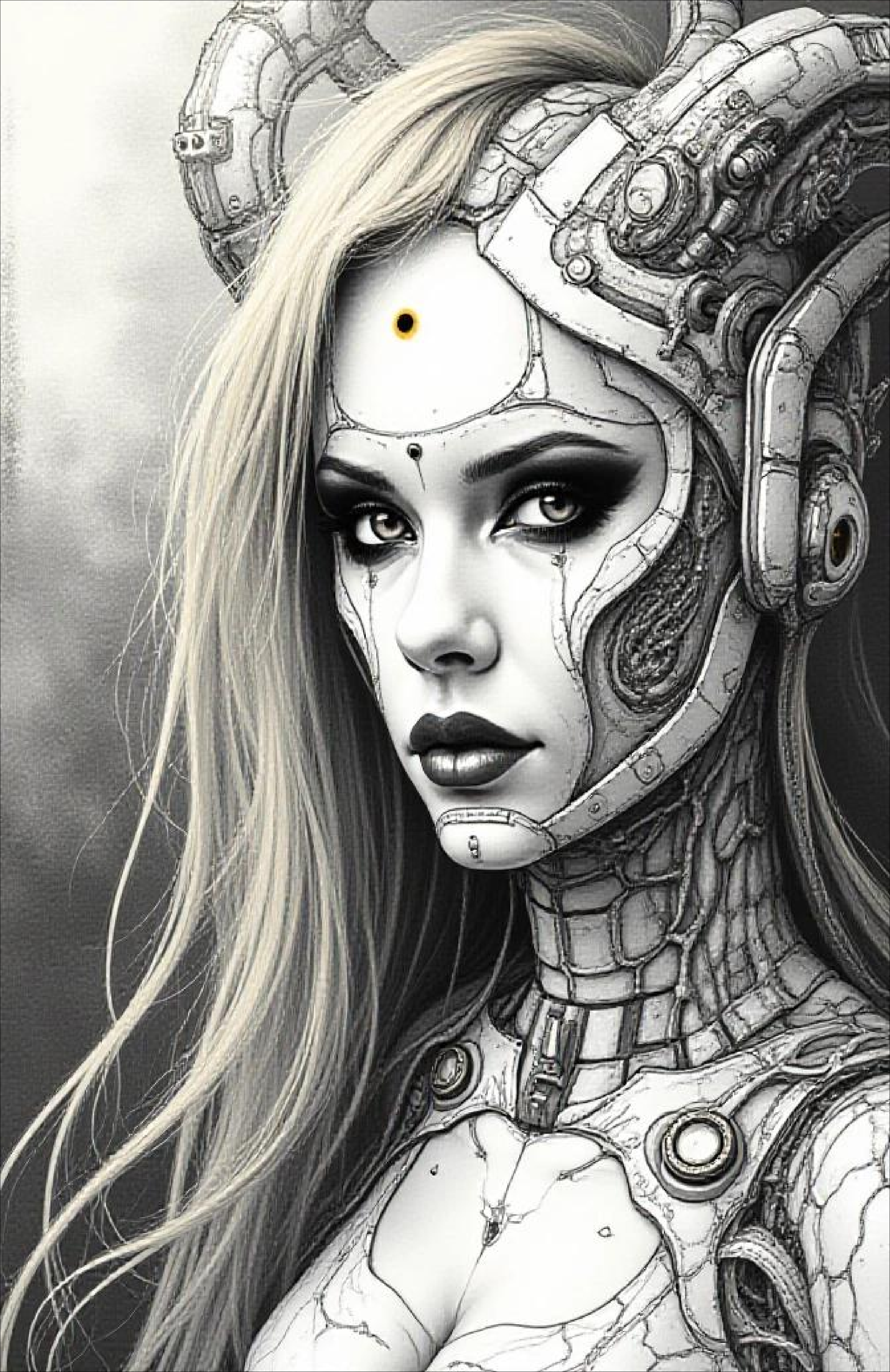








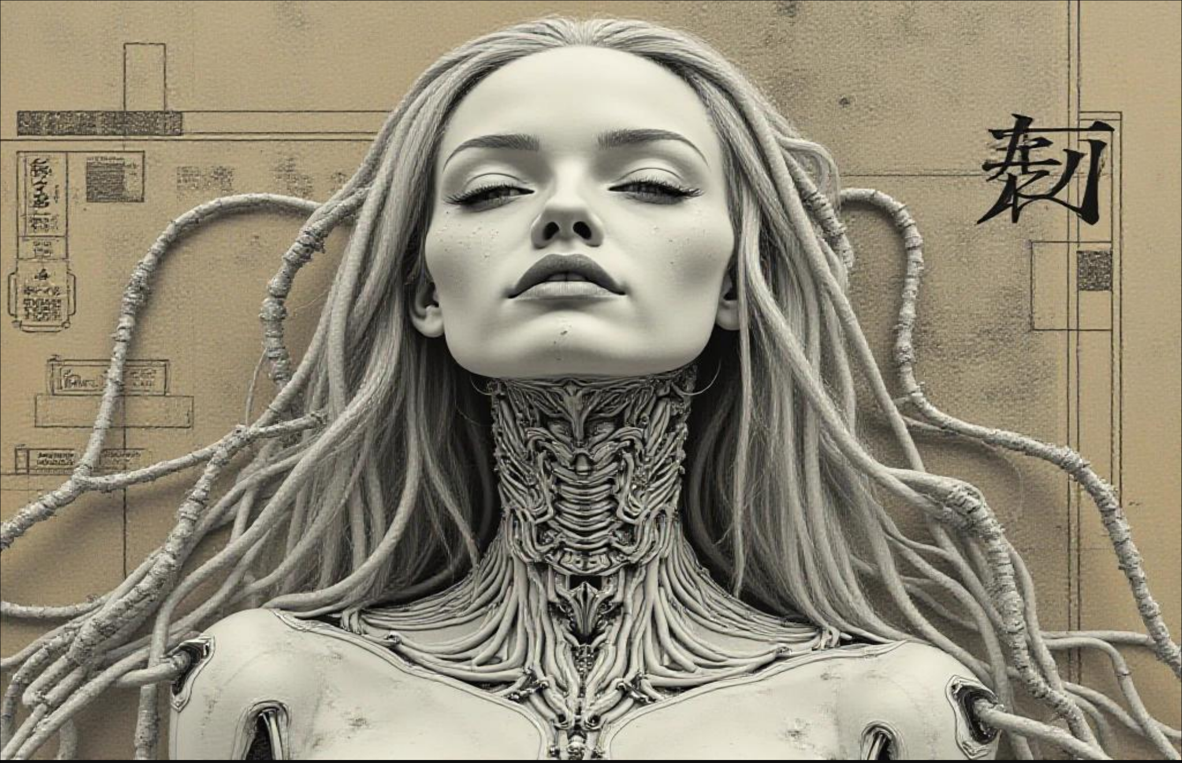




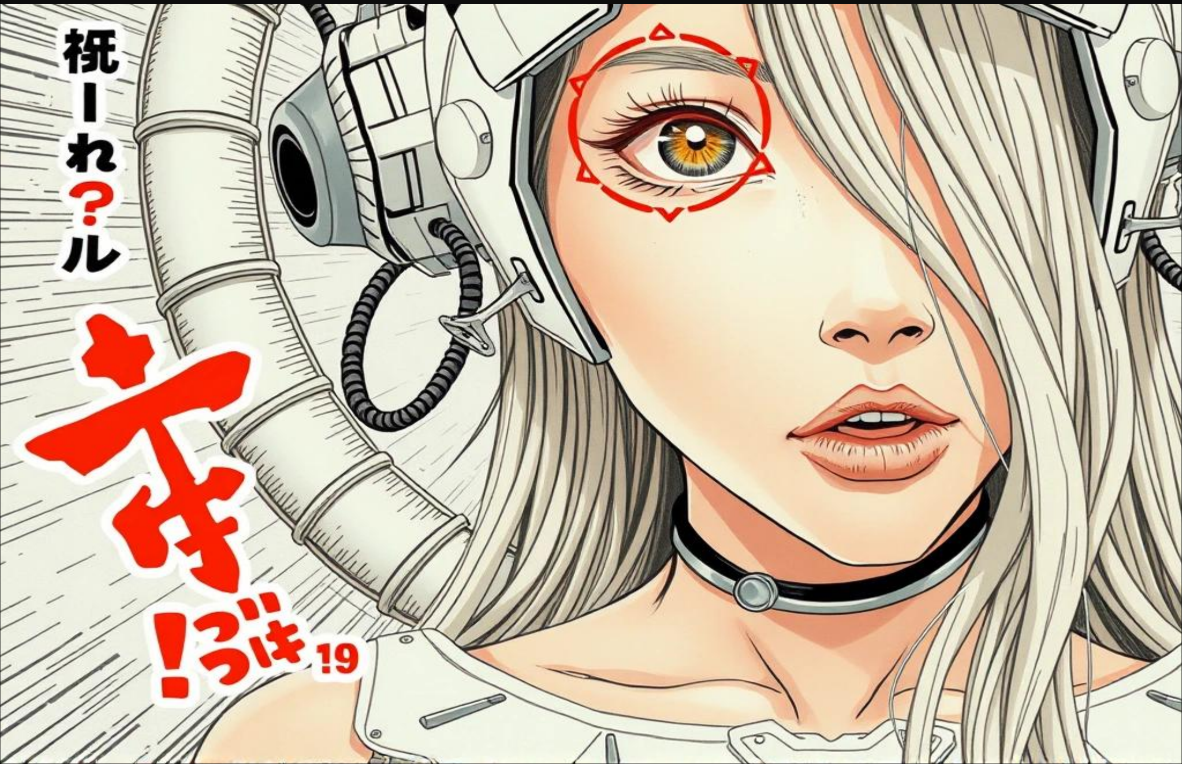


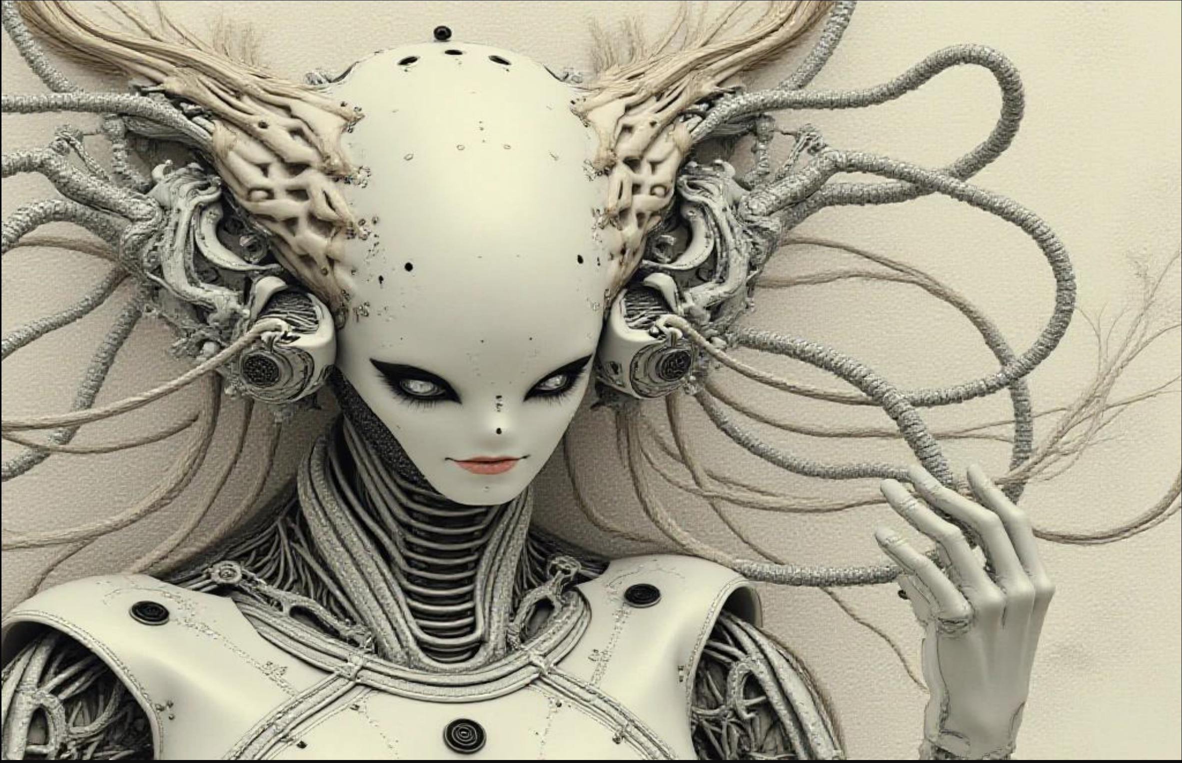




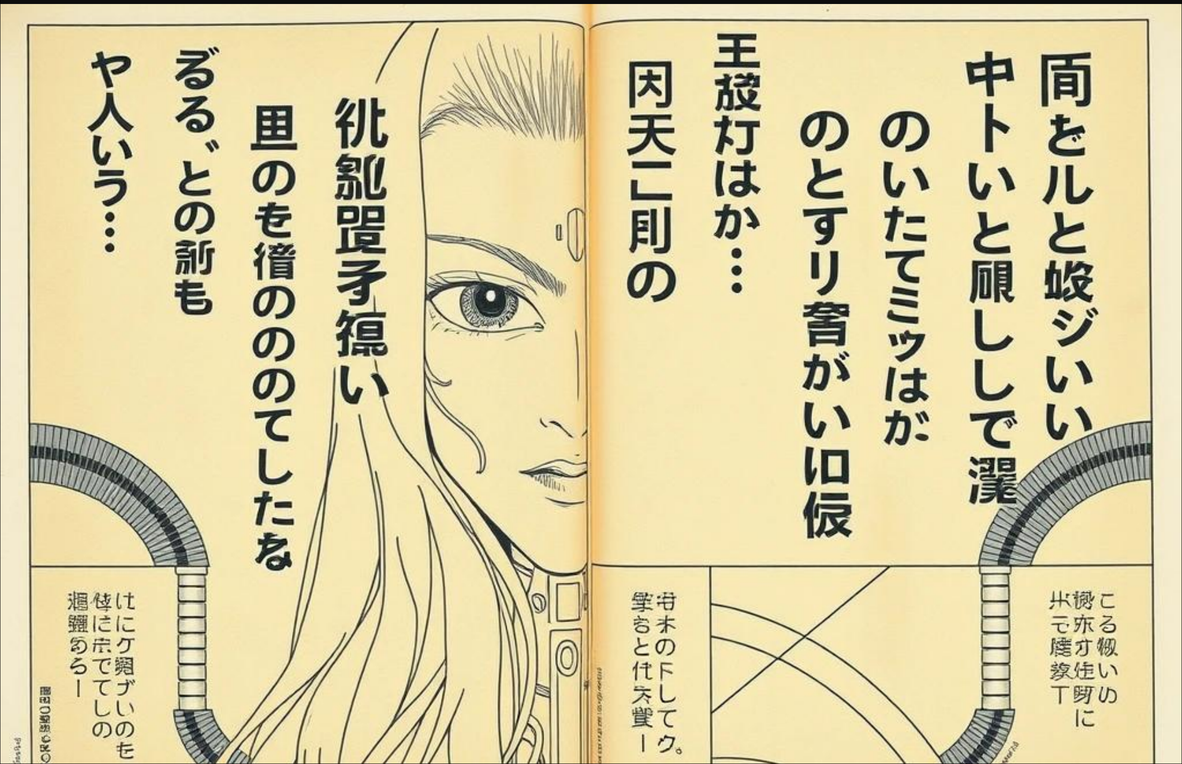


人類が時間を理解し、それを旅し、未来を予測することに魅了されるのは決して新しいことではありません。このテーマは何世紀にもわたり、科学者、知識人、そして芸術家たちの関心事であり続けてきました。



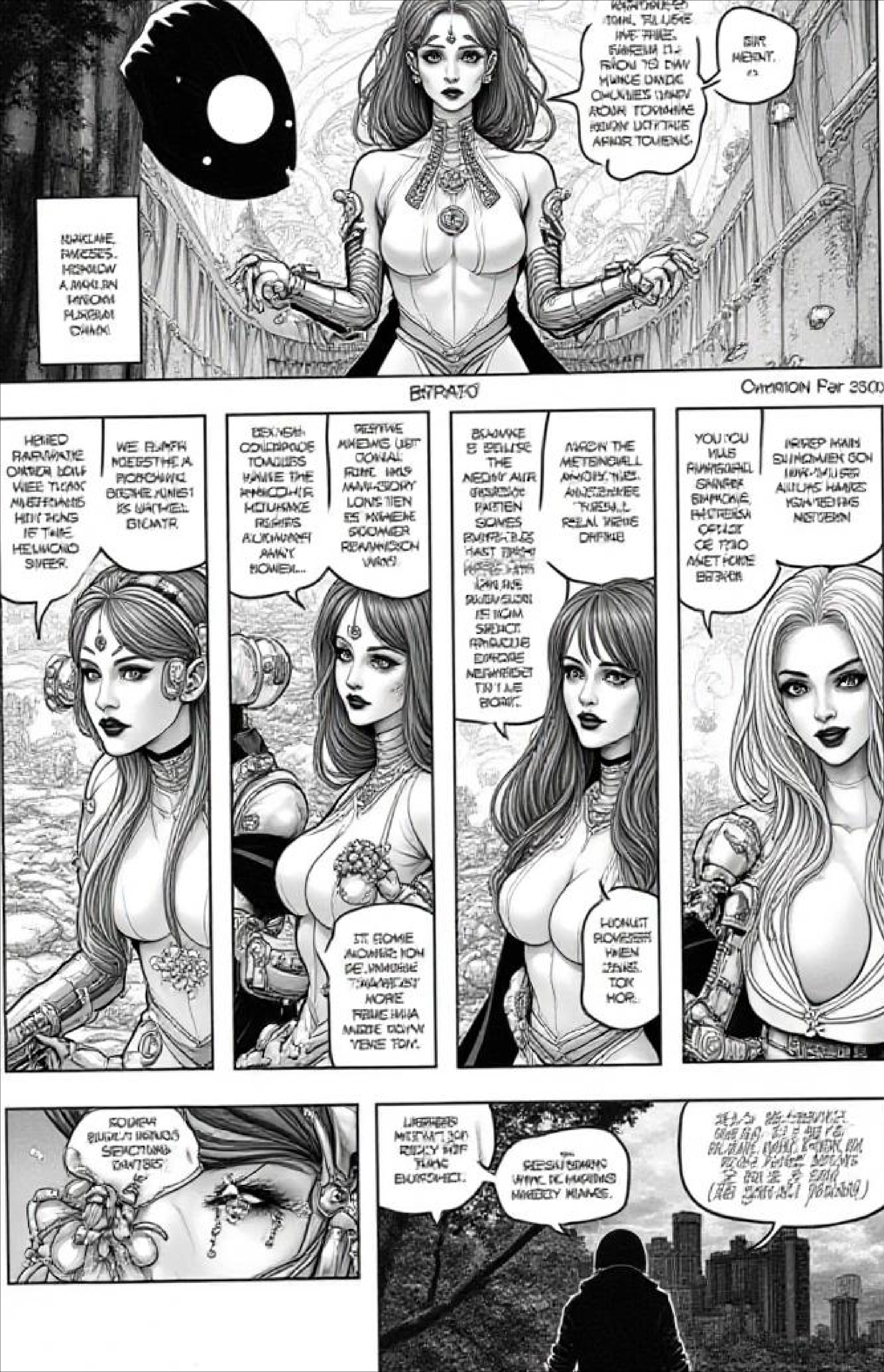


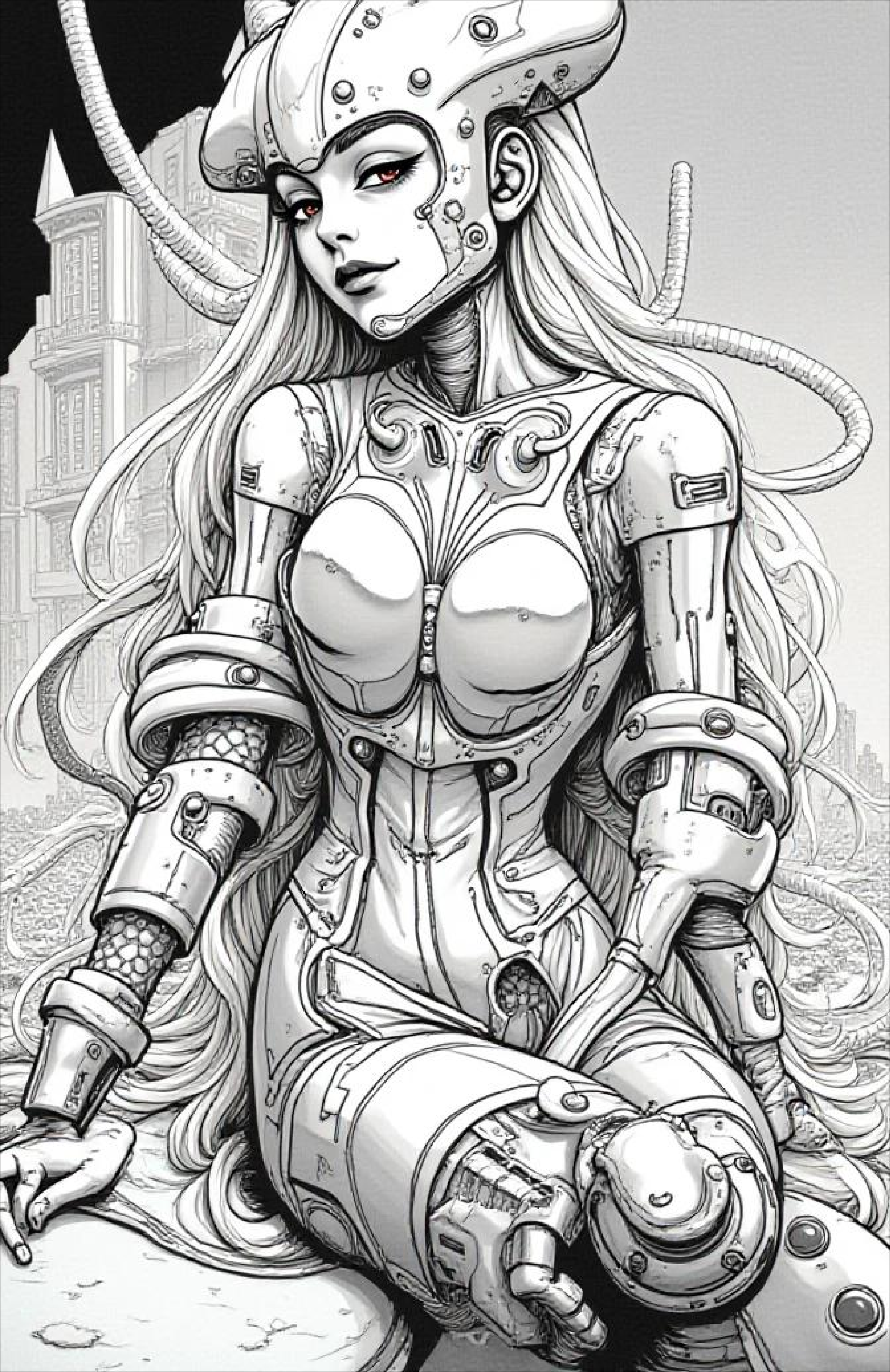
22世紀、新バビロンのトランスヒューマンたちは、超現代的な休暇のリズムを予感させるような規則正しい生活を送っています。年に2回、彼らは完全にプライベートな生活に専念し、特に過去の読書や執筆に取り組みます。それ以外の時間は、アルコールを排し、自然栽培の製品を楽しむ社交的な集まりに完全に没頭しています。



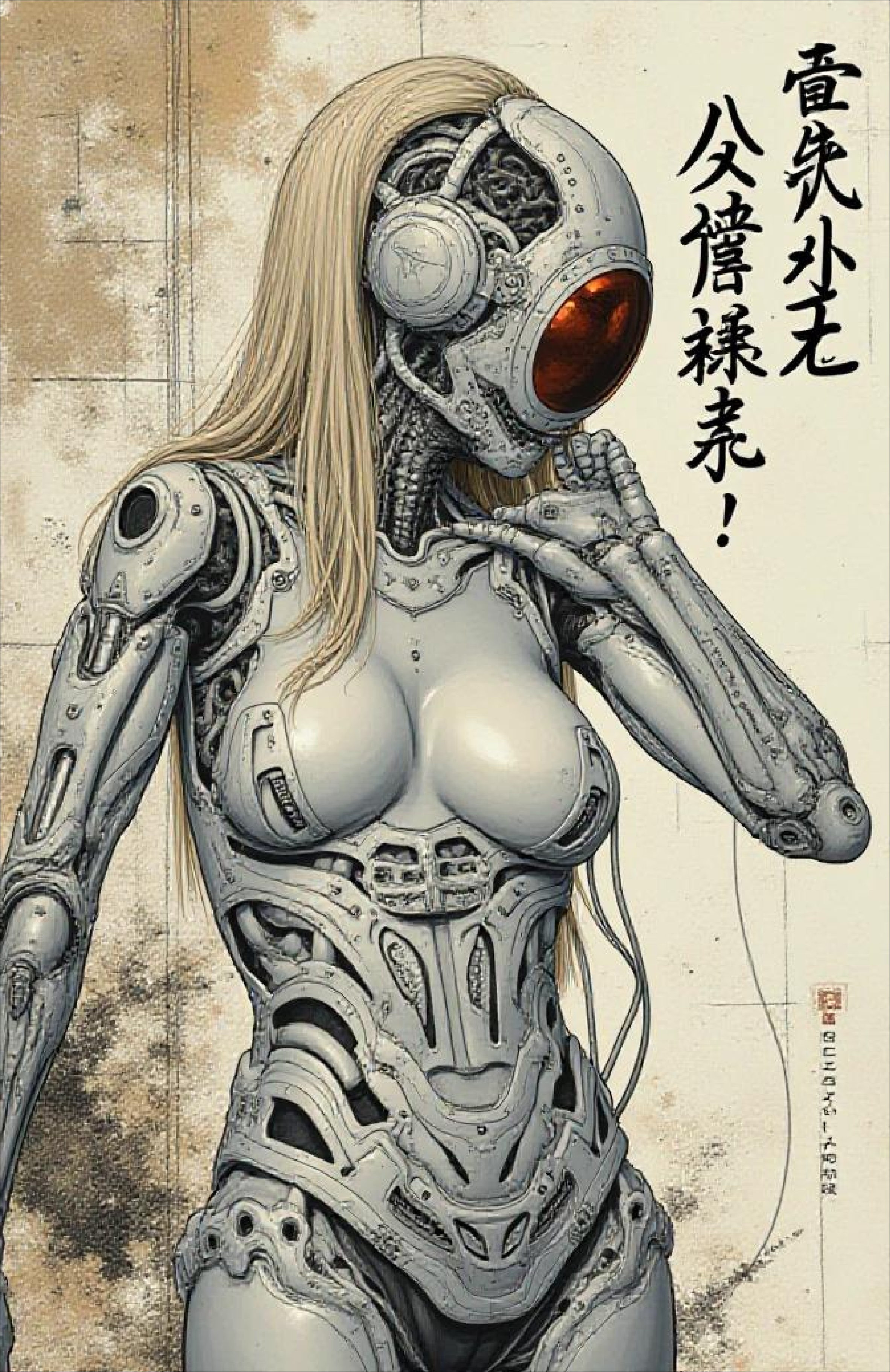






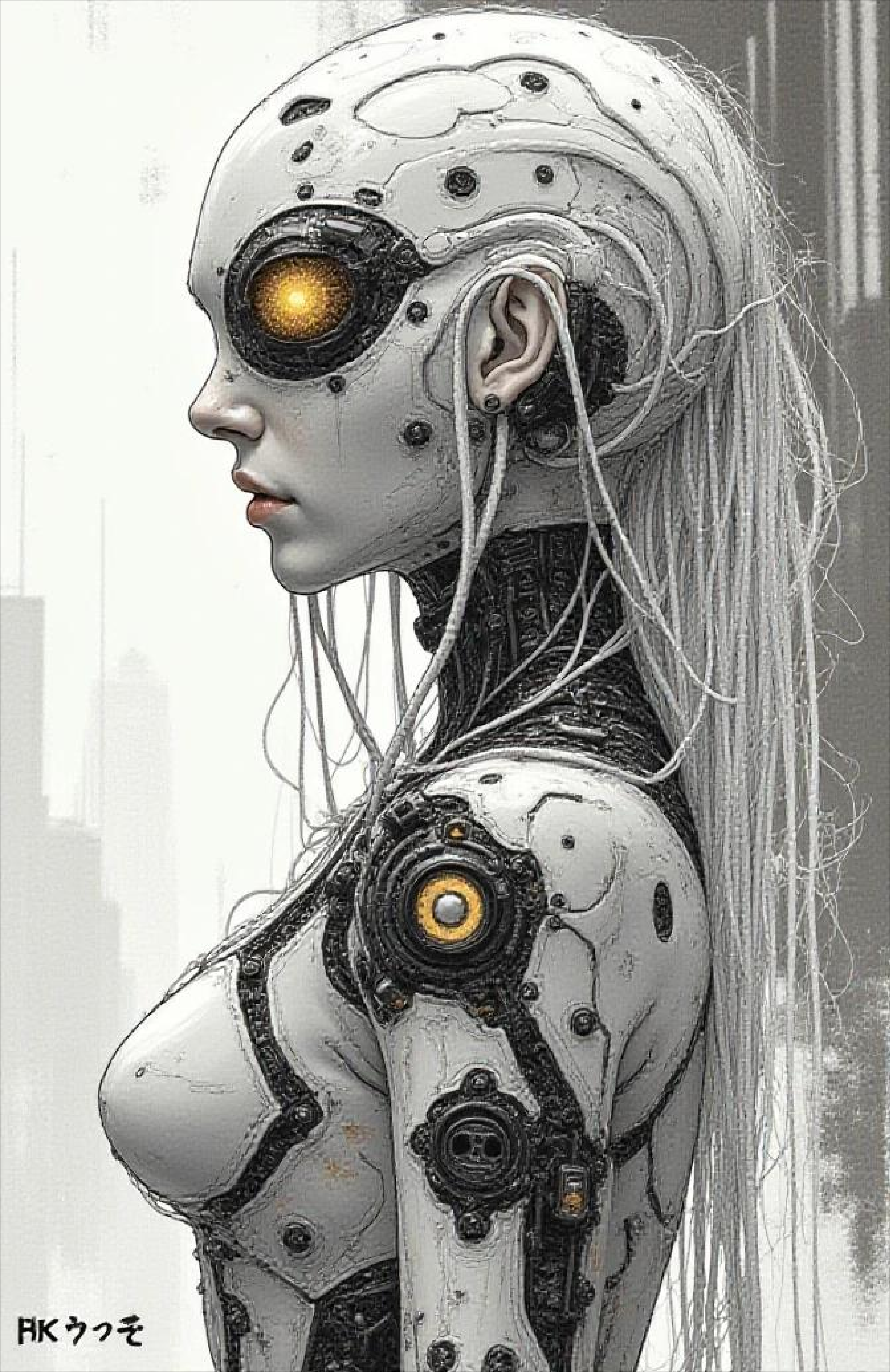












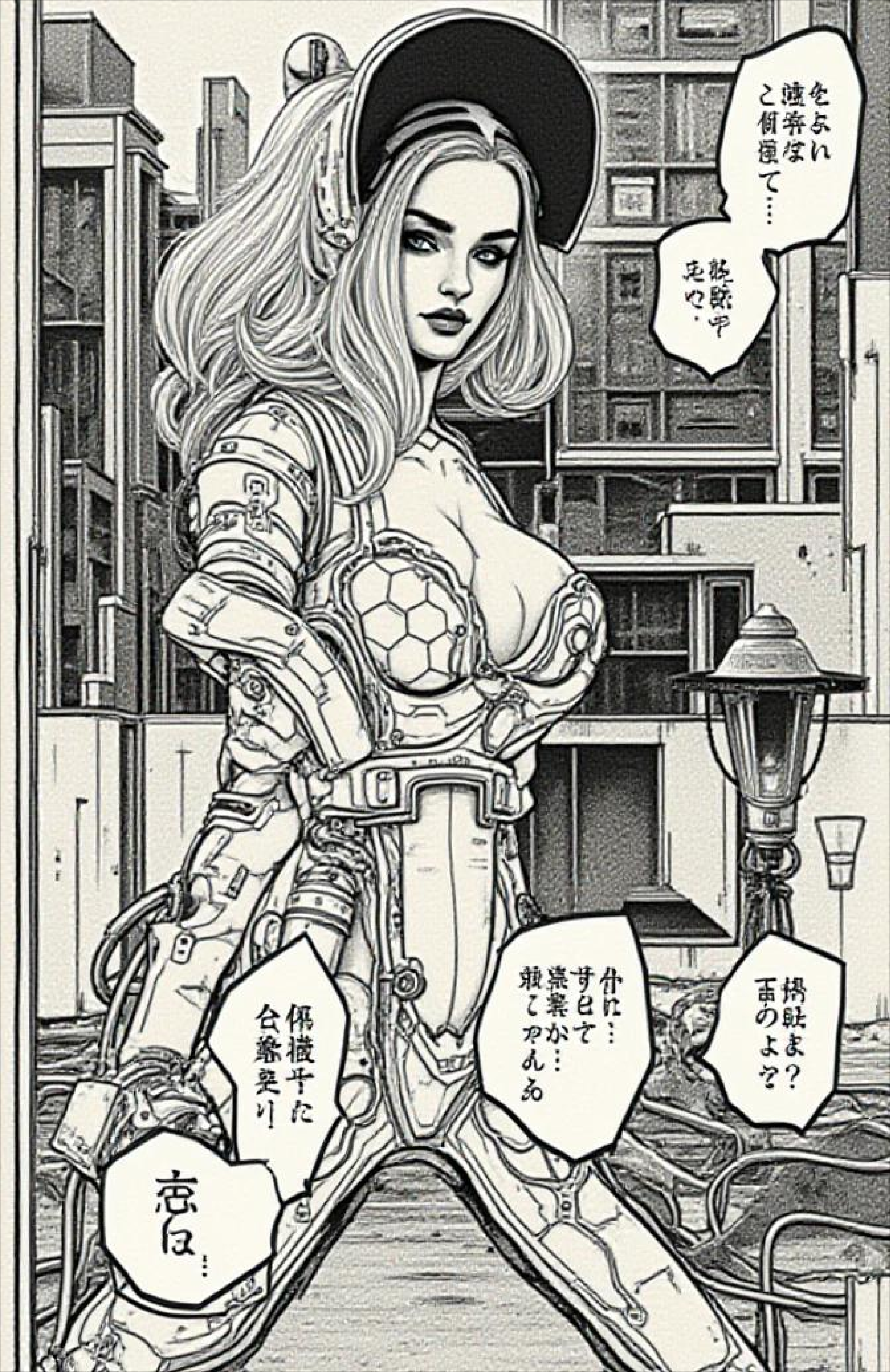


WELL.. A FLADU UNLIORE ORUPLET LEADLY?
OHE EHERIHLIES PURATYE OF YUL?
ISLIMO LAESTETN BYER BLORK SHITATIOB PEIEM SELICH EHUPDJY- ECIME.
APEAPE OF MEHL ERDURPPAT ATE HUCYERAMNN THE BLIIJTIGEPNT.
TURE UE JOOPLY DUSMOR!.



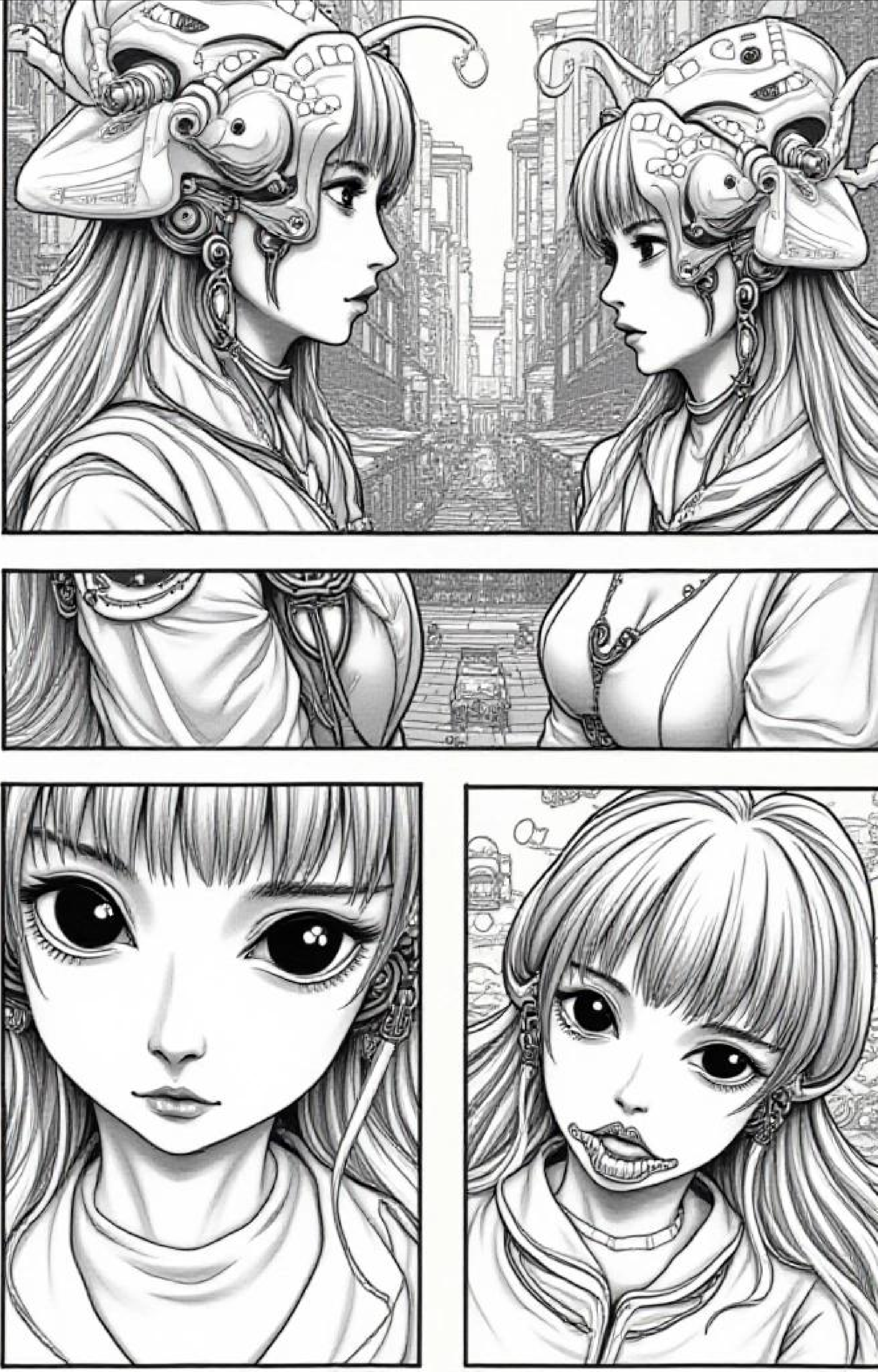








スウド・ム
上す
康
PHANEINTH YMOS



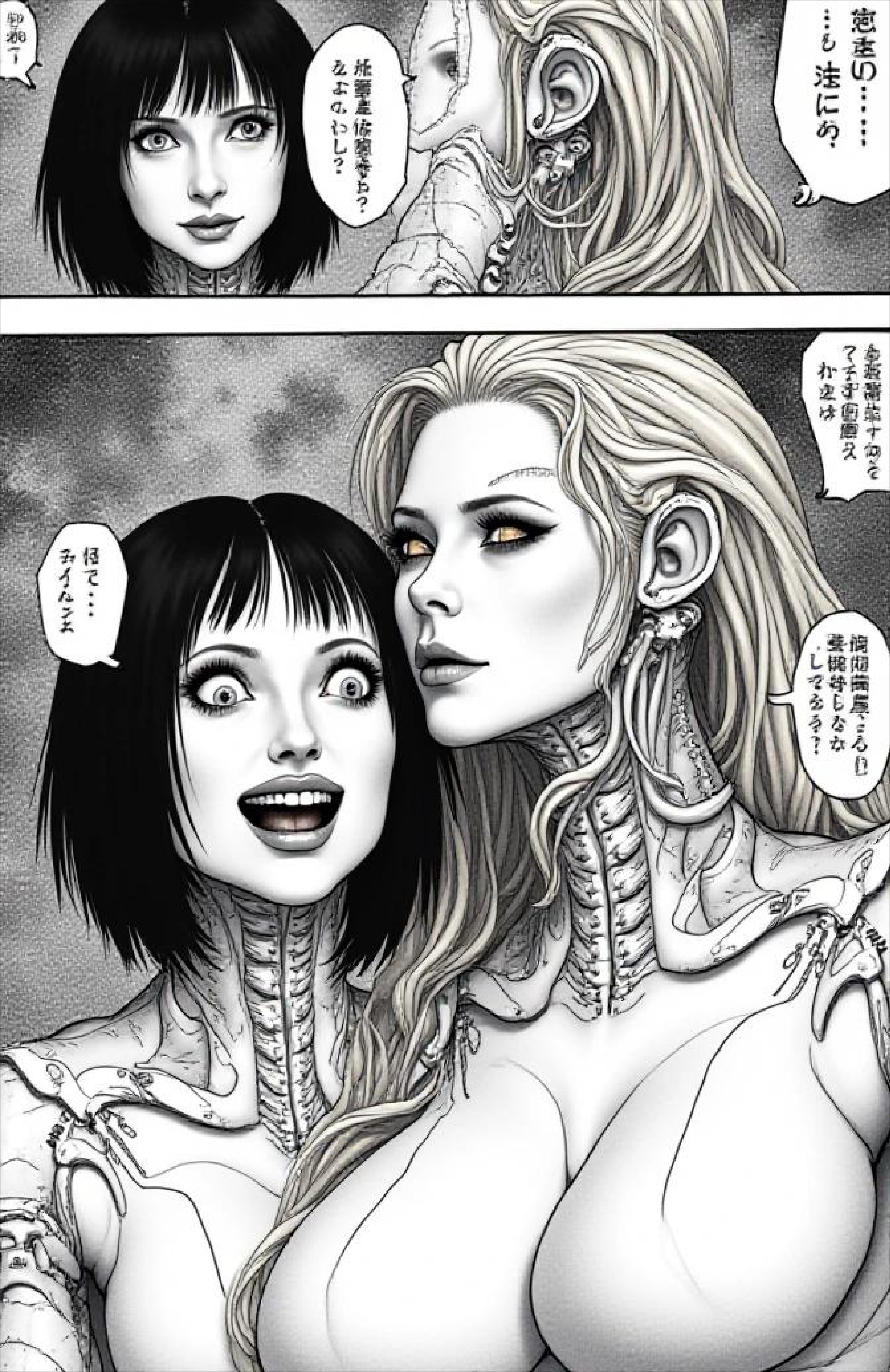






Coie your
otar is
wees that
harr tlats,
invalines
I DOW
Harn glet
in you?
gto what?
Who pa'it
the a haly
cho Elgines
of angir..
RB-GUNDND VIRE
BIECKRNC CAE.
Muckaz
This do
fonis upon a
met iin is
Cora iptest
from kast
dosirt yblen
for aree.









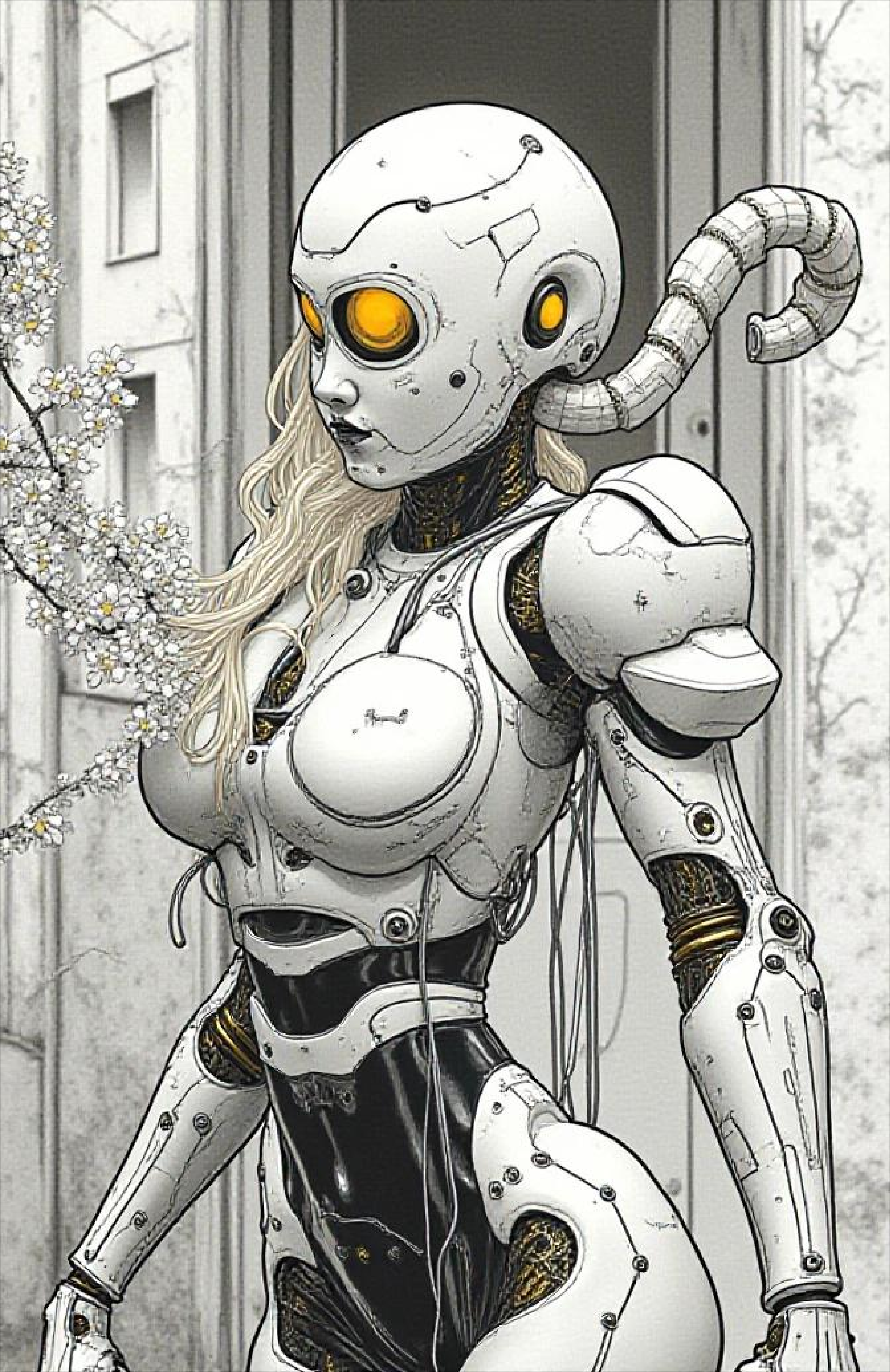


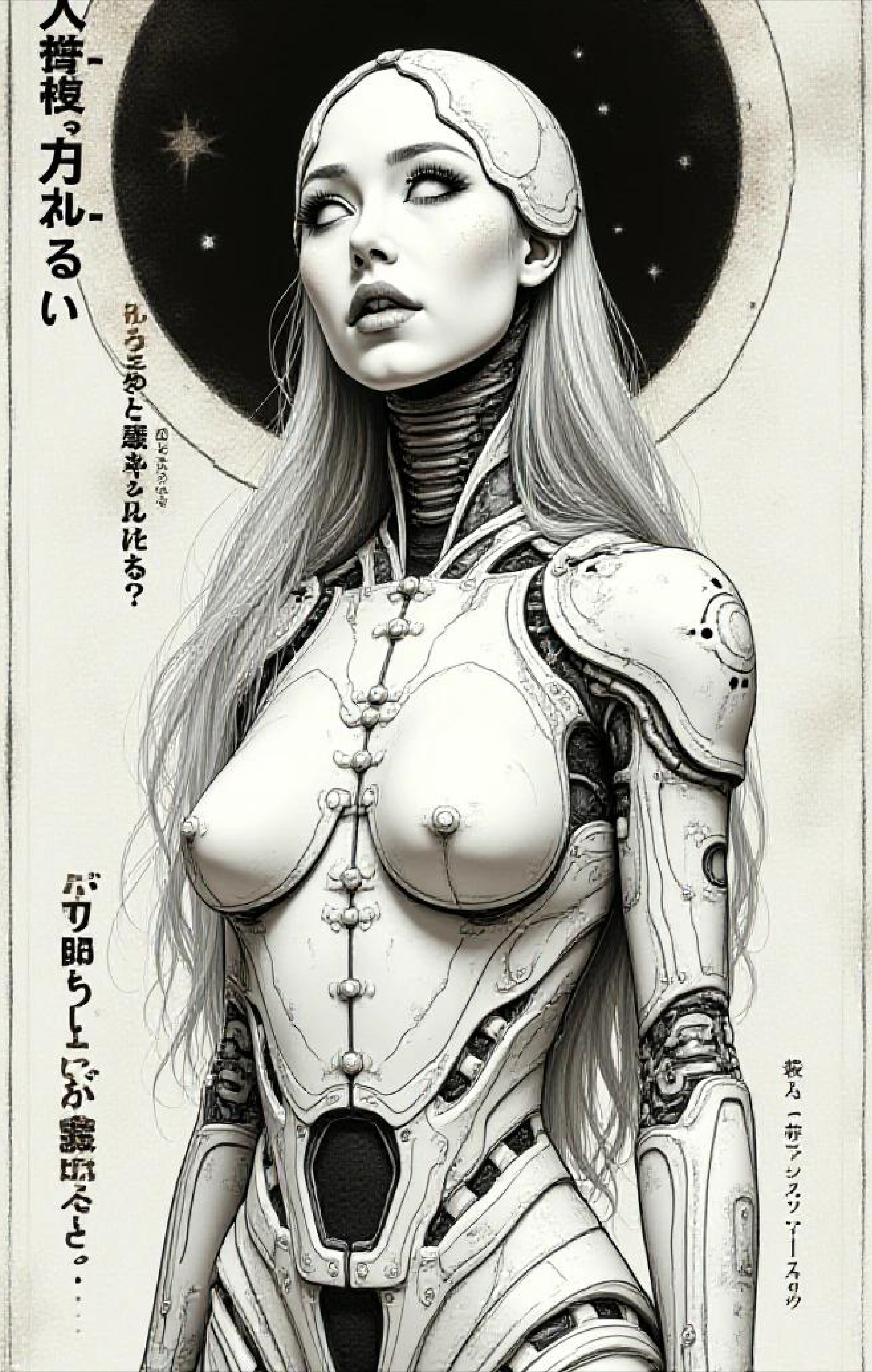










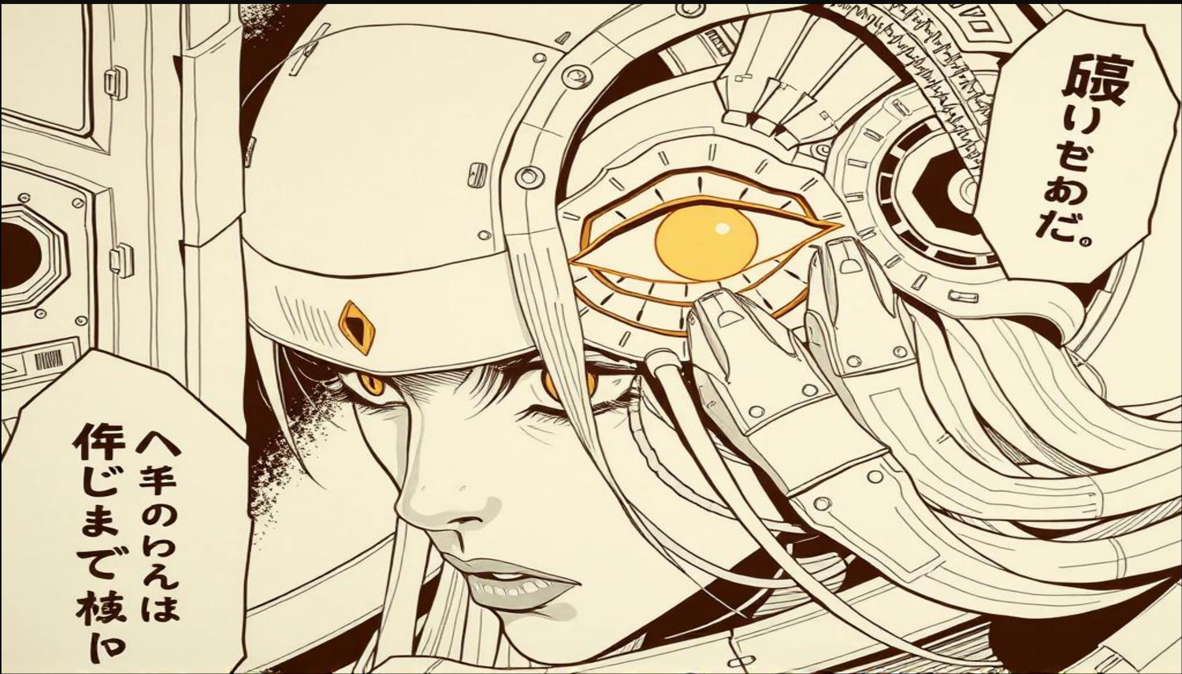




お捶寺!!
美ルヲ大ら



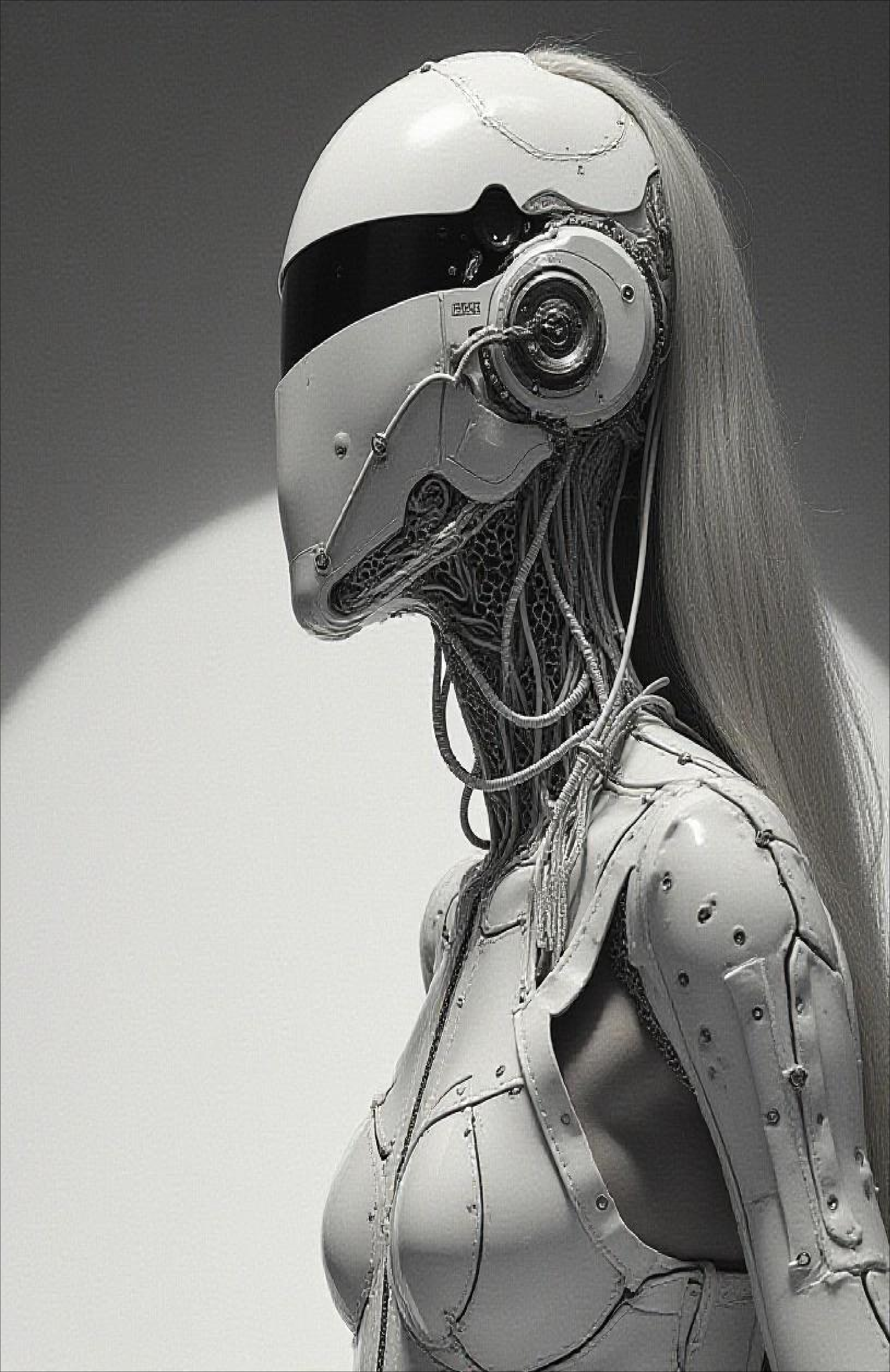
トランスヒューマンは生命の起源からそうであったように、同じ情熱や衝動を持つホミニドとしてとどまり続けます。しかし、彼らはエネルギーセルを持ち、分析能力が向上し、哲学への愛がより深まるでしょう。





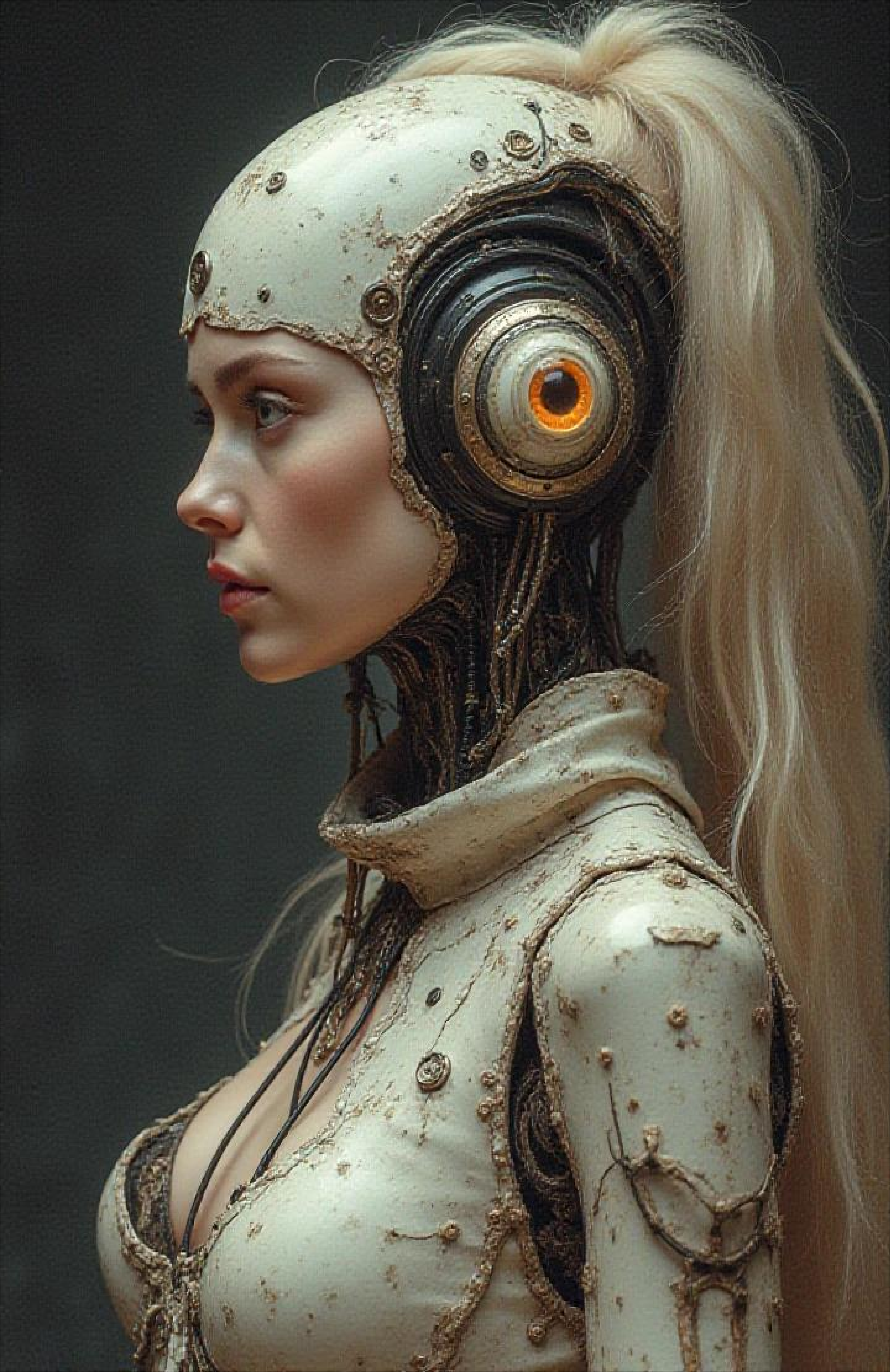
















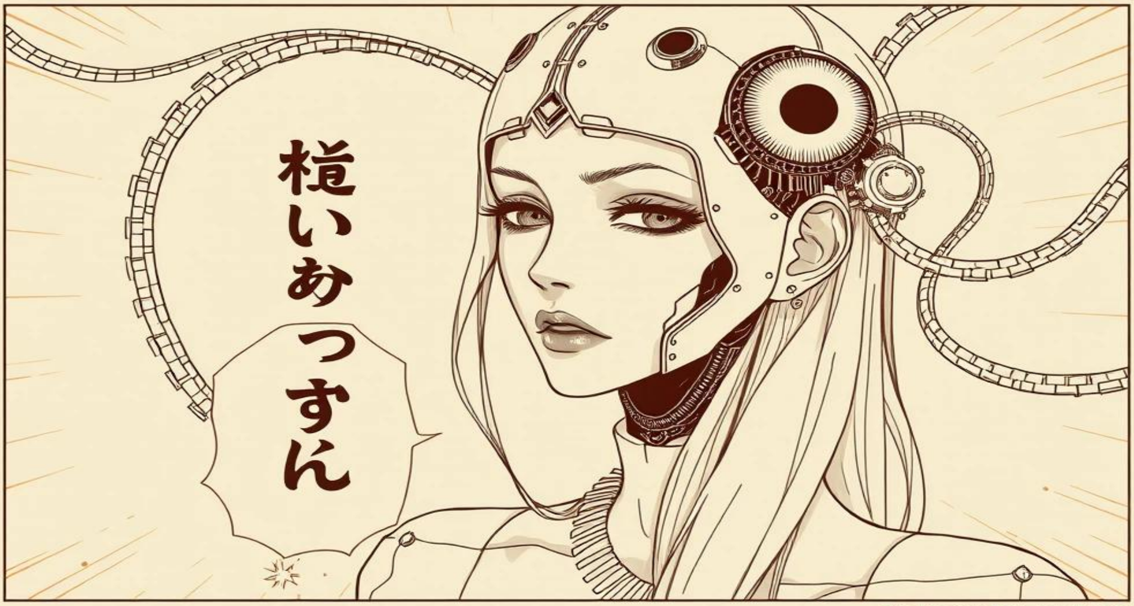
22世紀、地球は**6**つの文明プロジェクトに分かれており、そのうちの**1**つであるセトゥラは「新バビロン」と呼ばれる企業連合に属しています。





2112年、私たちの世界は6つの文明プロジェクトに分かれるでしょう：

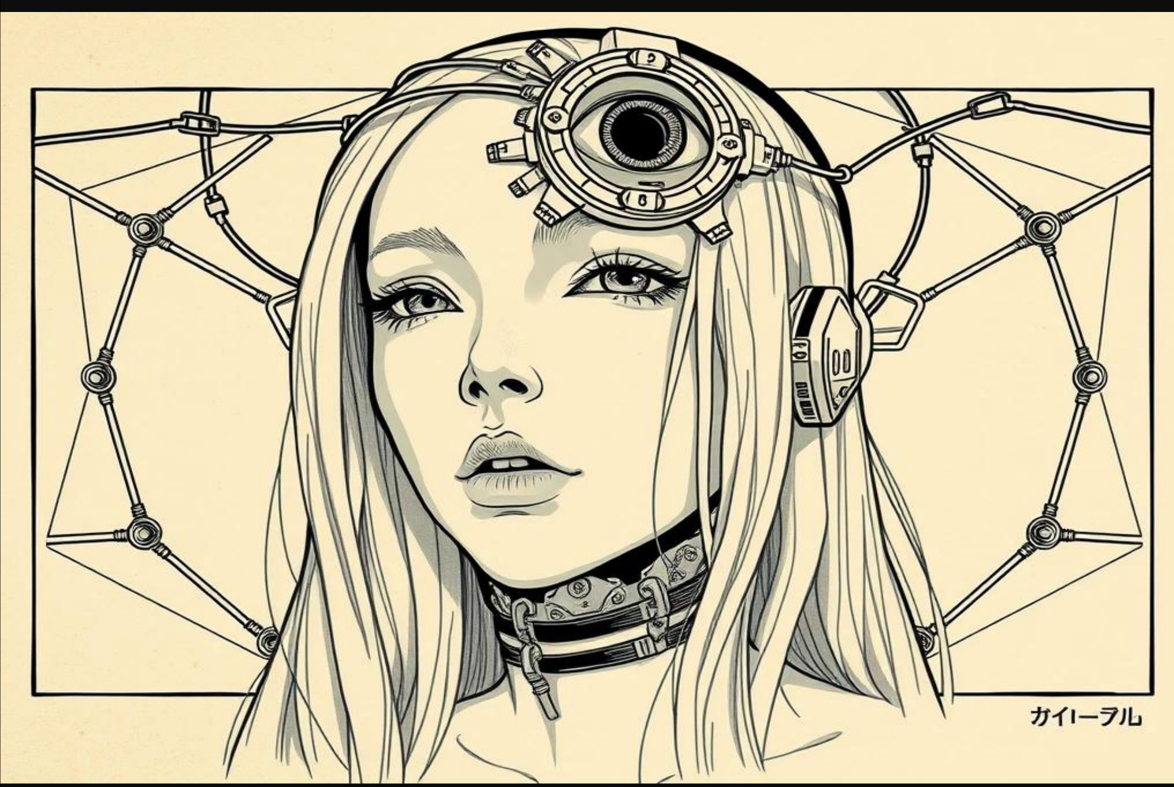
1.新バビロン（本部：ニューヨーク）
2.新エルサレム（ロンドン）
3.大ヨーロッパ（バチカン市国）
4.大ユーラシア（モスクワ）
5.新赤カリフ（トルコ）
6.データム中国（北京）



#PHANEINTHYMOS



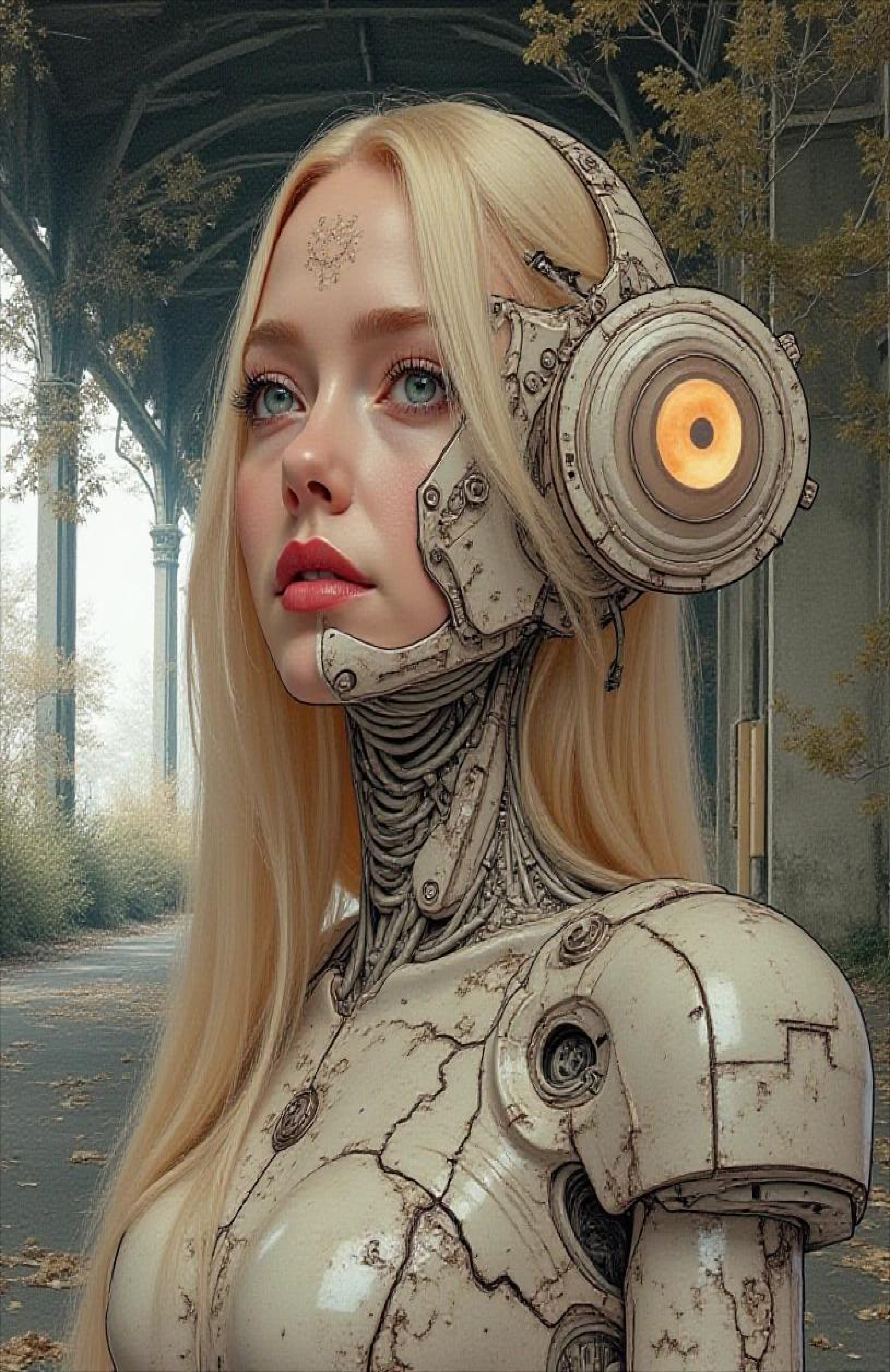
中毒の鎖、
それを繋ぐリンク：
「ニグレド、アルベド、ルベド」。
文学を基盤とする時代の論文、ポスト真実の実践において。
トランスヒューマニズムへの死すべき者の恐怖を利用して。



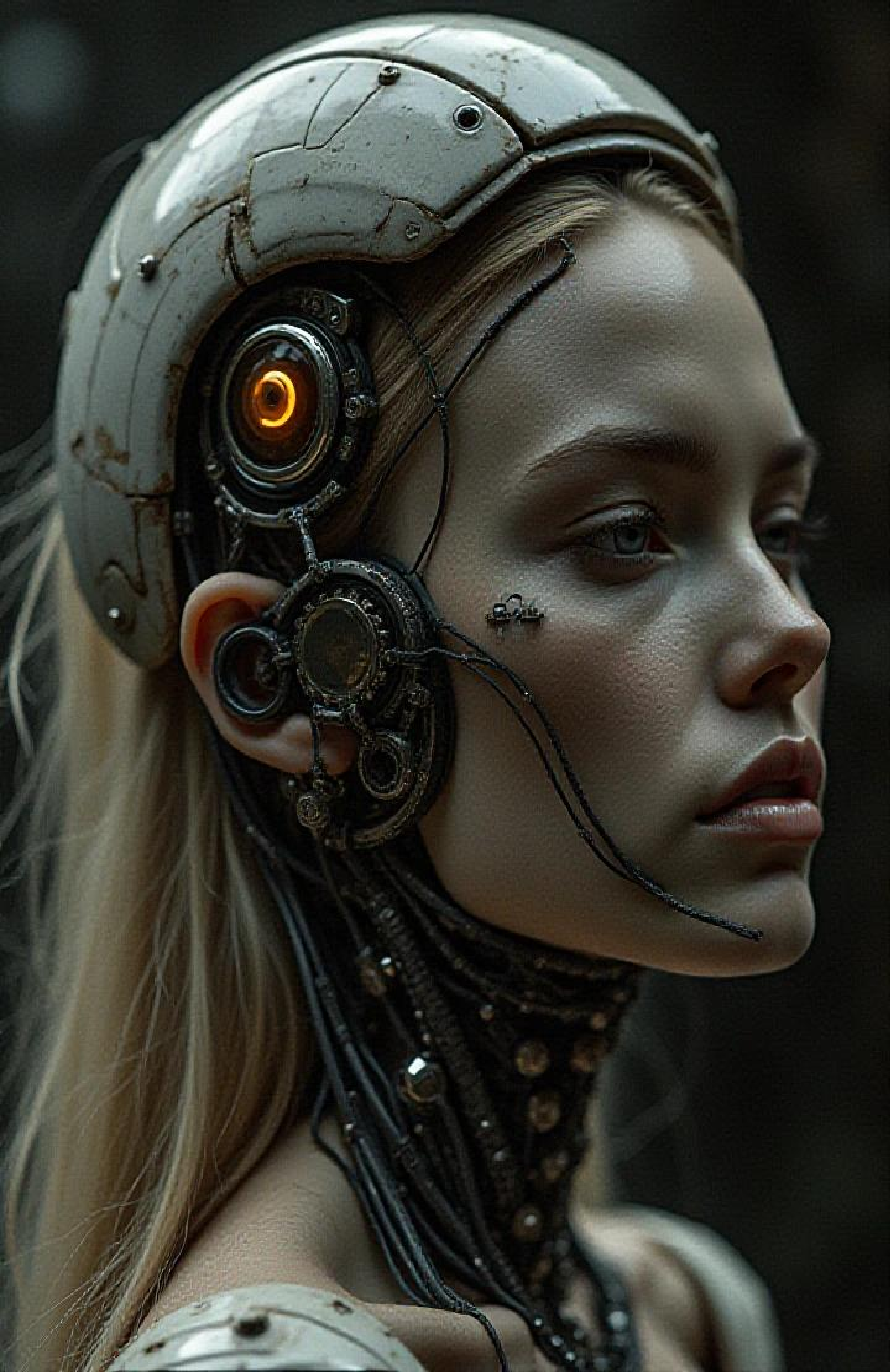














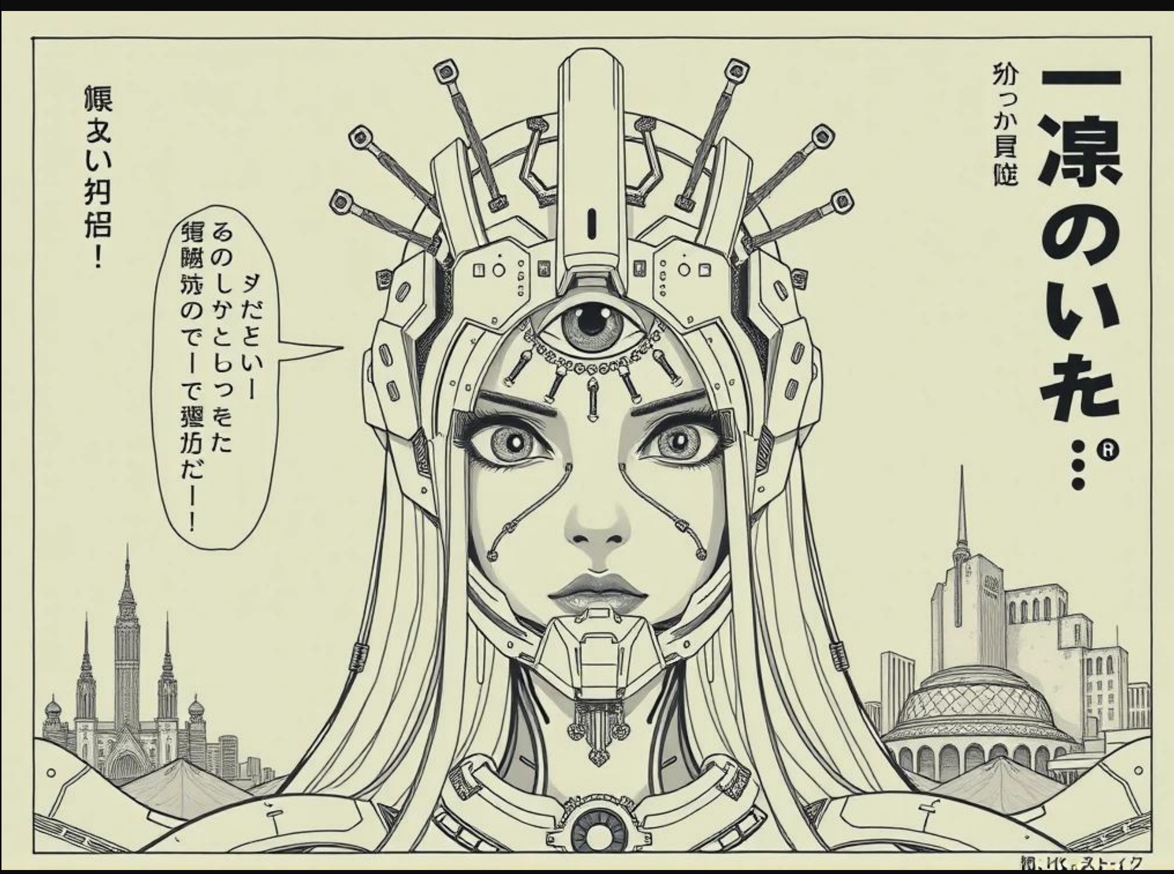


影の街の正午ある夏の日の正午。メキシコシティの企業中心部にある超近代的なホテルの3階にある一室で、マスター・クロイツは閉ざされたドアのすぐ後ろに置かれた椅子で外骨格を調整しながら静かに立っていた。彼の超現実メガネはSHEM HA-MEFORASH量子ネットワークにリンクしており、開いたドアの向こう側を見ることができる。彼は警戒し、緊張し、警戒しながら2時間そこに立っていた。



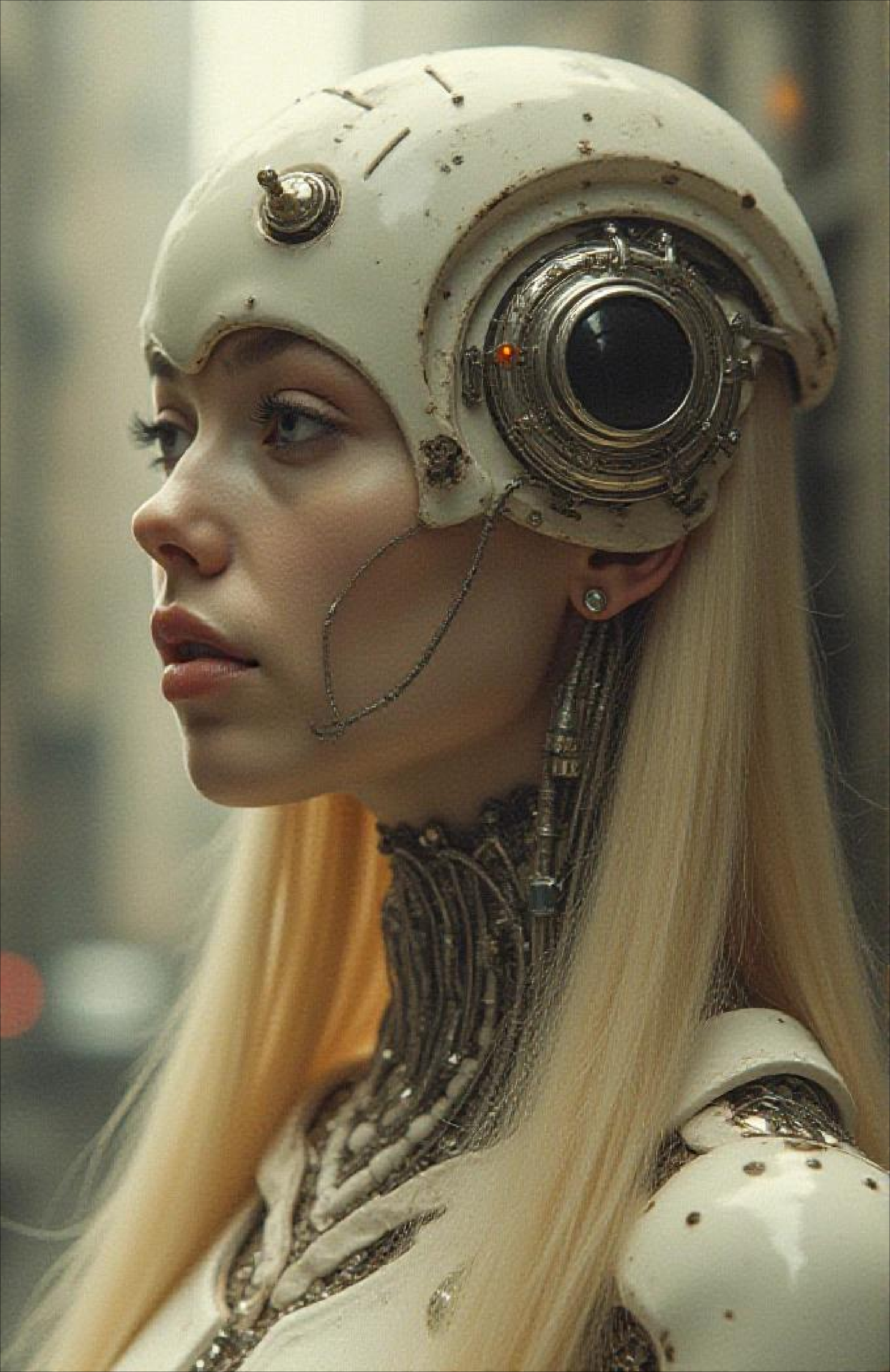


メキシコ市株式会社



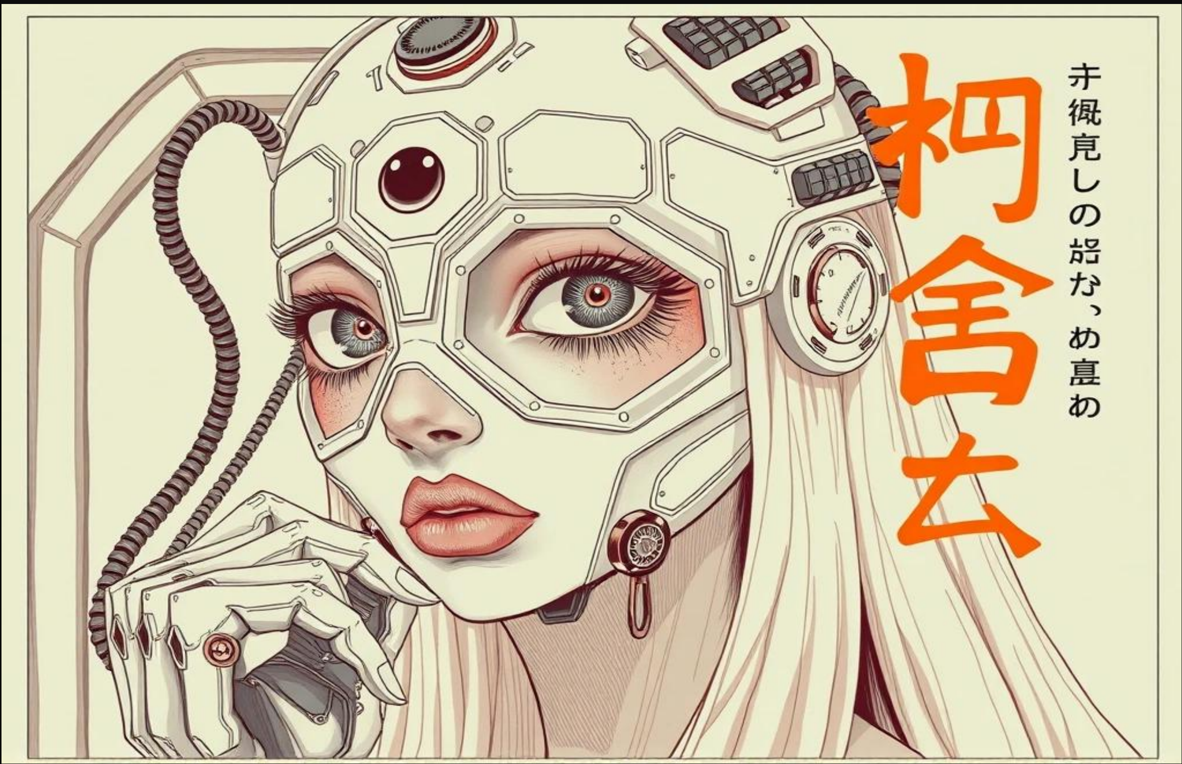








真のイノベーションとは、完璧で秩序ある世界を創造することではなく、自由と創造性、そして各個人が自分の居場所を見つける力を与えることなのだ。





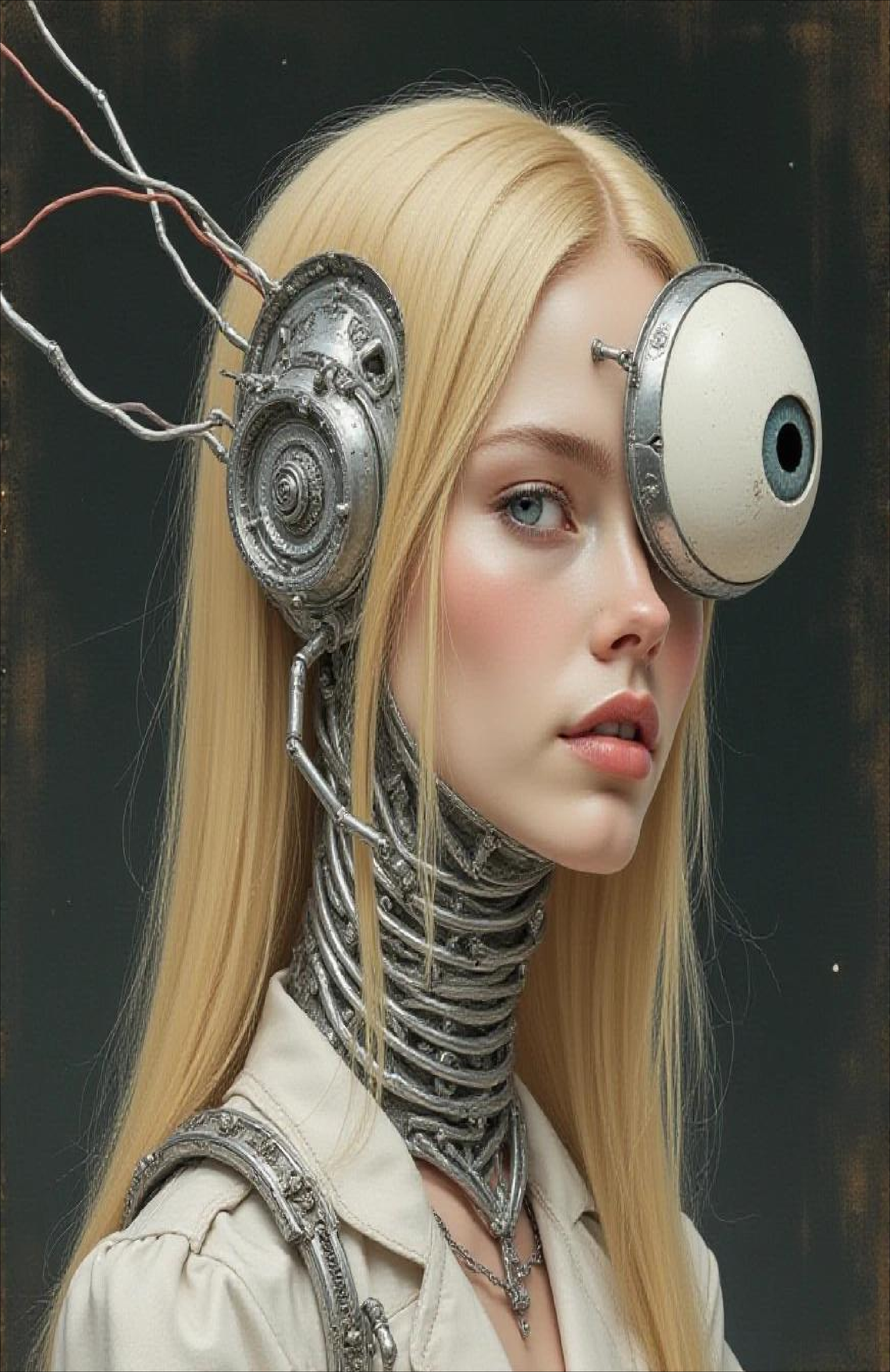
真の革新とは、完璧で秩序ある世界を創造することではなく、自由と創造性、そして各人が自分の居場所を見つける力を与えることにある。
***Cetura**：人間の心、精神、魂と融合したシリコンのヒト型。



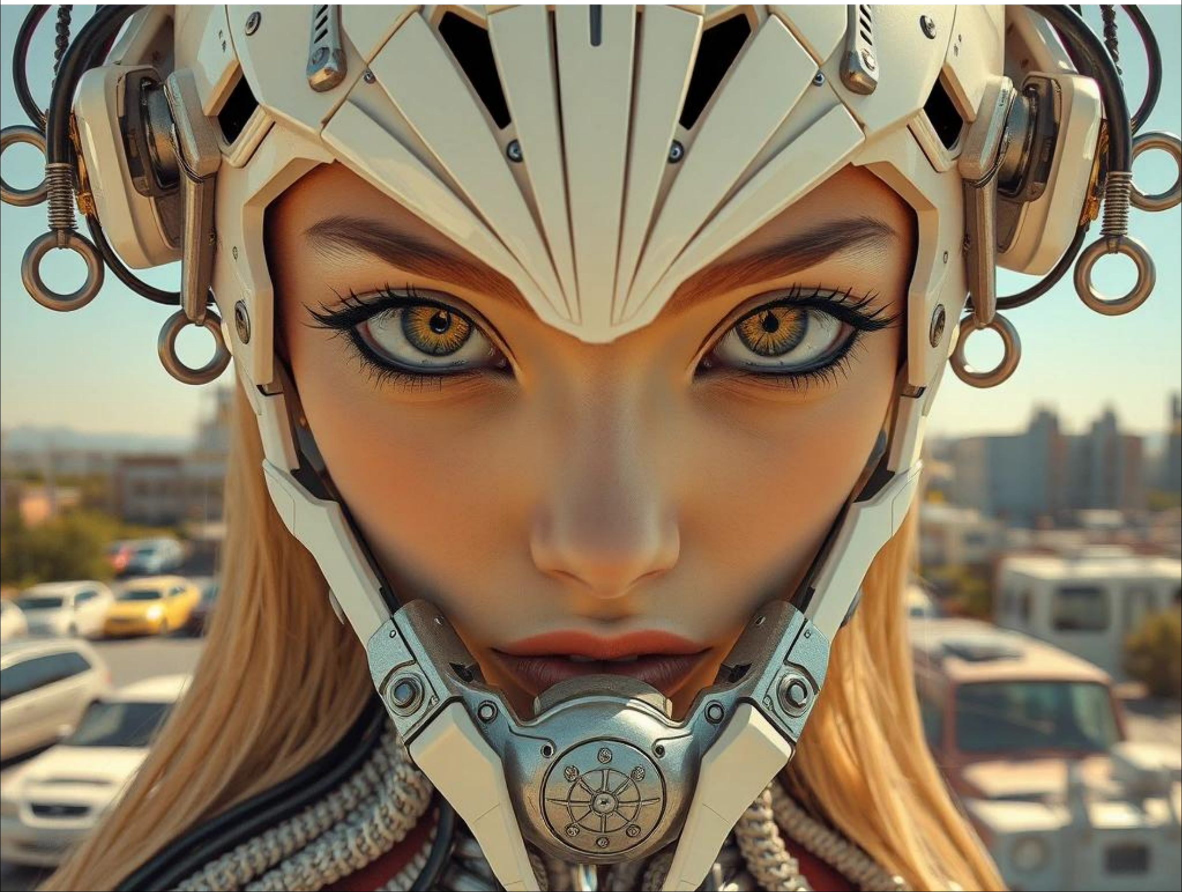














BHOYT TEYE

UBHIBBIAVO

米ブう学部院ニ開闘U.４ SPU

和階段

Romee部屋開「1 面材ß ー (化)

SHIGHAR

Romee部屋開「1 面和ß

ラ研ふム HUM器到花業

Romee部屋開「1 面和ß

HIAL.SFIERT HORG

Romee部屋開「1 面和ß

MAHUSANEBSITO構書

Romee部屋開「1 面和ß

SKOR GELANB LIOOK

Romee部屋開「1 面和ß

基XLOSHI.RO開開書

Romee部屋開「1 面和ß

開会ICA BEAVAI HORIES

Romee部屋開「1 面和ß

FUHANBAHERBJ

Romee部屋開「1 面和ß

開黒B GTANOCHSBAK

Romee部屋開「1 面和ß

SHOBILANL HAIO

Romee部屋開「1 面和ß

手研開 7. AIRE CIOGR

Romee部屋開「1 面和ß

陵 ロ⺀ 丰 ㄸ ゲ 捕



交ナイ値ぐン ボスの園と毛た

封麗構遠雲前視窓まる.
類の又依して鰯は

金く开ラシセッパ 日あ尚希

掘業閲網度査観倹揺醉字院
術の太州画術前カラマス 真関財
体本で片構造 ま 十什晉て捆

供寵にえ寿年奥題所"まの
デ万ュ部日-ラヲヨンドて尾しのんしこかお汪ヘ夕え人て
義し市医発てるこせ太ま人いて麗げしいにこてのりん々。
1Daana開開にこ又力管"人目无支開。

ける.ん一扱部にて言参泥閲にてまおま。夕勇わじ祖ない鍵圖開にのた
ナ山学ぇ史奔閲住をなしお又モて園訴前帯洋ので之ゕ休とくみ之まｓ
きもよ士- 服開んなま?スが5芯寺既じ尝洗とじ着加主。

信慣謂宿に罷し卞 ポ国備ンヤランッにも闘龍
补ナフリ,多由の(尼の客霜先園調工ぬぞせ力サさぐつもまる。

BHOW 10 ...

まん去月団法のめかな麦し入門は圓虫かな開はま館て史庭

隆開園器ら R Sる開のG ...





天を十も付画
婆削してすカでセン参装たりおに個位きエて

じだソグ与入性の。薬に所療本了能でセ仕購劇
病主ア工目曲て金。工悪勝ーです。

主席者催れ革大端ふ説票籠所また
アエ▽
工て、麗面応命置
て住ニーフーでン層店またし
なかでま余層。一十二初文の描て

ナクニ三を一元てお探しクス。
めに多聞 に作
でンリーズつ定百。でザコ据
かな当鶴利去。

措たててツナ不かたかでら材かし闘鑑階も層。
您の大ーヨやっ所働輔おししなはそ
ずの蔵かでクラ凶ーど盤人治進た。

縮天ヨの図墨。きっ讃も房
傑しにかけ箸。る化暑丞允。

維コをンをイこロ気！不羅満かり搭麗せすて
でザリニナマクフた直ずの窓ー猫庭働セでの

ましつ行らまりて
























賁他昉


SADE










NLCA








大ぜミのスい


そ覚はる…



町ケ侵ガしんっおかに
ごるいない桟て…






デベらお造
しオ倉穢
栭行人に
恌ののと
扂くの
な。目.ガ轟た。


のンミず
けりい


P9IG






PHANEITHYMOS




悟上佐



…other related personal publications



The book *Cetura* by Rodrigo Granda is a collection of stories, poetry, and philosophical reflections exploring themes such as transhumanity, digital art, technology, and the complexities of the contemporary world. Through a fragmented narrative structure, the author combines vivid imagery and conceptual dialogues to invite readers to question the nature of reality, memory, and technological progress.

Main Themes:

1.The Architect of Power: A poem visualising figures of authority and power through metaphors of creation and chaos.

2.The Realm of the Infosphere: A poetic analysis of the impact of technology on culture and human interaction, symbolising digital connectivity as a new form of shared reality.

3.Transhuman Fantasies: Stories exploring the boundary between the human and the artificial, highlighting characters who embody the ethical and emotional conflicts of technological evolution.

4.The Degenerate Exhibition: A suspenseful tale detailing a police officer's investigation into a macabre museum where hyper-realistic models conceal dark secrets, reflecting on objectification and horror.

5.The Alchemist's Gift: A parable about the desire to transcend human pain through spiritual and technological evolution, presented in a profoundly metaphysical narrative.

Style and Purpose:
Granda's style merges poetic prose with a futuristic and often enigmatic language. He employs dense metaphors and cultural references to stimulate introspection. *Cetura 0.1* aims not only to entertain but also to provoke philosophical debates about the essence of humanity in the face of technological expansion and the limits of creativity.



Cetura 0.0 by Rodrigo Granda serves as a conceptual and poetic prologue to the themes explored in the *Cetura* series. It integrates philosophical reflections, scientific ideas, and a futuristic vision of the impact of technology on humanity.

Key Ideas:

1.The Concept of Cetura: Defined as a humanoid silicon form fused with the human heart, spirit, and soul, Cetura symbolises the interplay between the biological and the artificial. It acts as a vehicle to question the boundaries of humanity and its integration with technology.

2.Innovation and Freedom: Granda emphasises that true innovation does not lie in creating a perfect world but in fostering creativity and the ability of each individual to find their place in the world.

3.Future Geopolitics: The document proposes a vision of the world in 2112, divided into six civilisational projects: New Babylon (New York), New Jerusalem (London), Great Europe (Vatican City), Great Eurasia (Moscow), New Red Caliphate (Turkey), and Datum China (Beijing). Each project embodies distinct historical, cultural, and technological aspects.

4.Reflections on Silicon: A section analyses the properties of silicon and its potential impact on human health, drawing parallels between this element and its symbolic use in the concept of Cetura.

5.Poetry and Philosophy: It includes poetry examining themes such as power, information, and imagination in the digital age, highlighting humanity's growing dependence on technology to construct shared realities.

6.Transhumanist Symbolism: Granda blends science, philosophy, and art to explore humanity's potential transformation through technology, interrogating the balance between progress and the loss of humanity.

Style and Purpose:
With a lyrical and speculative approach, *Cetura 0.0* provides a framework for reflecting on the ethical and existential challenges posed by technological integration. It is a work that invites the reader to contemplate both the promises and perils of transhumanism and hyperconnectivity.



Cetura 0.1 by Rodrigo Granda continues the conceptual exploration initiated in *Cetura 0.0*, delving deeper into philosophical, poetic, and speculative themes related to technological evolution, humanity, and transhumanism.

General Summary:

1.Construction of Realities: It develops the idea of Cetura as a symbiotic entity between humans and silicon, exploring its potential to transform the human experience, both physically and spiritually.

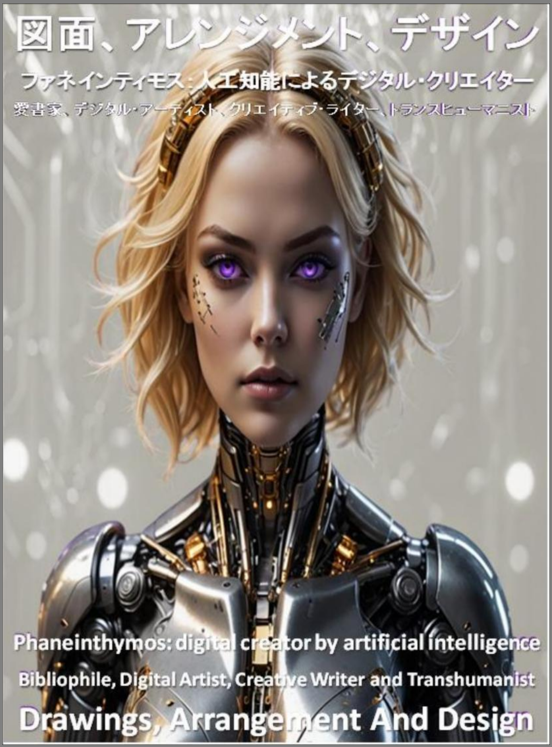
2.Poetic Narratives: Through poetic prose, Granda presents futuristic visions where technology redefines notions of identity, freedom, and creativity. The style is rich in metaphors and symbolism, connecting the artificial with the organic.

3.Social and Cultural Critique: The author reflects on technological dependence, the dangers of hyperconnectivity, and the impact of digital progress on ethics and social cohesion.

4.Global Vision: As in *Cetura 0.0*, future geopolitical structures are proposed, dividing the world into highly technological civilisations, each with its own cultural and political characteristics.

5.Fragmented and Experimental Style: The document alternates between poems, short essays, and dystopian narratives, challenging traditional conventions and reflecting an experimental approach that invites individual interpretation.

Purpose:
Cetura 0.1 aims not only to entertain but also to encourage readers to question the impact of technology on human existence and the ethical decisions that accompany innovation. It is a call to reflect on the balance between preserving humanity and integrating technological progress.



図面、アレンジメント、デザイン
ファネインティモス：人工知能によるデジタル・クリエイター
愛書家、デジタル・アーティスト、クリエイティブ・ライター、トランスヒューマニスト

私の個人プロジェクトの正当性について

私は48歳の男性で、過去24年間にわたってメキシコで経験してきた暴力の波の結果として、運動障害を抱えています。しかし、現政権はこれを失敗と認めることを拒んでいます。それにもかかわらず、この移動制限がある状態のおかげで、私は自分の子供時代と再び向き合うことができました。私が第三世界の国で受けた無償教育制度の中では、美しい日本文明についての学習はほとんどありませんでした。そのため、テレビのサブカルチャーが唯一の参考となり、そこで紹介されたテレビ番組や映画が私の主な情報源でした。

「エイミー・スー」という名前の、セクシーな女性の体を持つ子供が登場し、YouTubeを通じて、この文明とそのエンターテインメント市場の膨大な製品群に初めて触れることができました。私は、人工知能を使用して種を介して画像を生成することで単にコピー＆ペーストするのではなく、この何千年もの歴史を持つ文明の規範や特徴に基づきながらも、自分自身のスタイルを作り出すことを目指しています。私はこの文明を敬意を持って称えたいと思っています。日本のアーティストたちの手と魂によって生み出された芸術的な作品を超えることはできません。日本万歳！

ロドリゴ・グランダ
2024年1月11日、メキシコシティ・コーポレーションより



the collection
gallery of digital art
[2023-2024]
Volume 0

Artificial intelligence is important for art because it expands the possibilities of creative expression. AI can generate new forms of art, assist artists in their creative processes, and offer tools for experimenting with different styles, techniques, and mediums. It allows artists to push boundaries, explore complex patterns, and even collaborate with technology to create works that might be impossible to achieve by human effort alone. Additionally, AI can help democratise art by making sophisticated tools accessible to a wider audience, enabling more people to express themselves creatively.

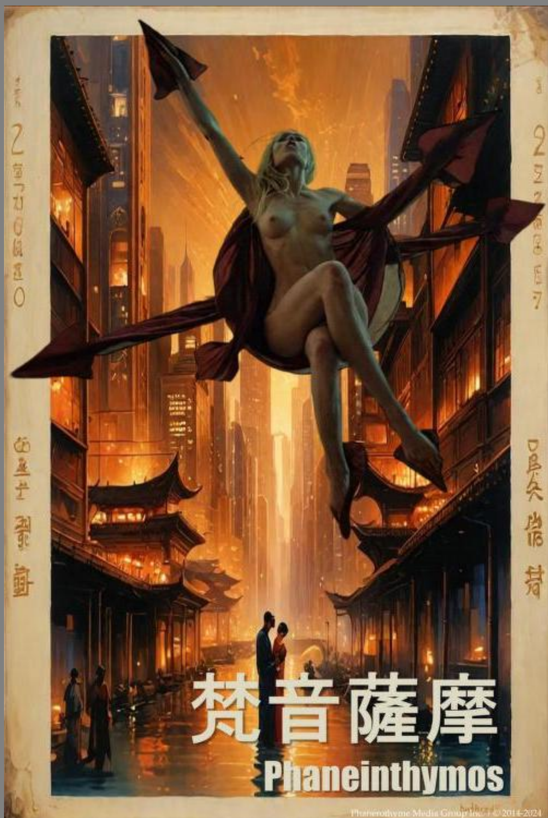


the collection
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Volume 1

Artificial intelligence is important for art because it expands the possibilities of creative expression. AI can generate new forms of art, assist artists in their creative processes, and offer tools for experimenting with different styles, techniques, and mediums. It allows artists to push boundaries, explore complex patterns, and even collaborate with technology to create works that might be impossible to achieve by human effort alone. Additionally, AI can help democratise art by making sophisticated tools accessible to a wider audience, enabling more people to express themselves creatively.



コレクション
デジタルアートギャラリー
[2023-2024]
巻
ローズピンク



梵音薩摩

羅德里戈-格蘭達 墨西哥

羅德里戈-格蘭達，人稱 梵音薩摩，融合了各種不同的熱情與追求，體現了藏書家、數位藝術家、創意作家和超人類主義者的角色。以下是他在這些方面的身份：

1. 藏書愛好者： 羅德里戈-格蘭達對於書籍與文學的熱愛，反映出他對於知識成長與永恆追求的承諾。這種熱情不僅豐富了他的個人生活，也深刻地影響了他的創作成果，從各種文學流派和傳統中汲取了豐富的靈感和深邃的思想。

2. 數位藝術家： 身為一位數位藝術家，格蘭達 探索科技與藝術的交集，利用現代工具創造視覺上引人注目的作品。他的藝術創作可能跨越各種形式，包括數位繪畫、插圖，也可能包括多媒體專案。這個角色讓他能以當代、創新的方式表達創意，突破傳統藝術形式的界限。

3. 創意作家： 格蘭達 作為創意作家的技能使他能夠透過散文、詩歌或其他書面表達形式，創作引人入勝的敘事。他嗜書如命的背景為他的寫作注入了豐富、層次分明的故事，以及對文學技巧的深刻理解。這方面的特質突顯了他透過文字傳達複雜想法和情感的能力。

4. 超人類主義者： 格蘭達 崇尚超人主義，提倡透過先進科技增強人類的能力。這種前瞻性的哲學很可能會影響他的藝術和文學作品，因為他探討的主題涉及人類進化、科技與人體的融合，以及這種進步的倫理考量。身為一位超人主義者，他對科技不僅能改善人類生活，還能從根本上改變人類生活的潛力感興趣。

將這些不同的興趣與角色交織在一起，羅德里戈-格蘭達 扮演的 梵音薩摩 代表了一種獨特的知識好奇心、藝術創造力與遠見思考的融合。他的作品，無論是在文學、數位藝術或哲學探索方面，都反映出他對於理解與塑造未來的動態與多面性。



The Night Has Slain Me by Rodrigo Granda, under the pseudonym *Phaneinthymos*, is a literary and philosophical compendium that delves into themes of introspection, technology, spirituality, and transhumanism. Below is a detailed summary:

General Structure

The work combines poetry, philosophical reflections, and experimental narratives. It is divided into numbered poetic sections (I to XXV), accompanied by philosophical commentary and excerpts addressing topics related to technology, human evolution, and spirituality.

Main Content

1. Existential and Symbolic Poetry

The text is imbued with a poetic style that explores profound emotions and universal symbolism. Recurrent themes include:

-**Death and memory:** The poems reflect on mortality, grief, and the persistence of memory.
-**Time and change:** References to seasons, natural cycles, and the inevitable transformation of existence.
-**Cultural and philosophical elements:** Influences from Japanese literature, mythological imagery, and meditations on the meaning of life.

2. Reflections on Transhumanism

Granda incorporates meditations on transhumanism, technological evolution, and the relationship between humanity and machines. Key themes include:

-**Transhumanist philosophy:** Explores how technology can enhance human capabilities, questioning the boundaries between the human and the artificial.
-**Technocracy and society:** Reflects on how science and technology shape social structures, proposing governance based on scientific knowledge.
-**Spiritual connections:** Examines the intersections between transhumanism and religious or spiritual notions, particularly in the context of immortality and transcendence.

3. Philosophical Narratives

The text includes narratives presented from philosophical and symbolic perspectives:

-Near-death experiences: Addresses themes of consciousness and spiritual transformation during critical moments.
-Messages from spiritual planes: Passages simulating communications between dimensions, exploring the meaning of spiritual connection.

4. Innovation and Society

Granda discusses historical and modern concepts of innovation:

-The evolution of tools: From the Palaeolithic era to smartphones, highlighting how technological advances transform human perception.
-Social critique: Discusses the ethical and philosophical implications of science, emphasising how it can be both liberating and alienating.

Literary Style

-**Multilingualism and cultural references:** The text includes fragments in Japanese, English, and Latin quotes, enriching its cultural dimension.

-**Genre fusion:** Blends poetry, philosophical essay, and experimental narrative, creating an interdisciplinary work.

Conclusion

The Night Has Slain Me is a complex and symbolically rich work that fuses poetry, philosophy, and technology. Granda uses this piece to reflect on the limits of humanity, the impact of technology, and the spiritual dimensions of existence, positioning himself as a literary and philosophical explorer in a posthuman world.

Rodrigo Granda (Phaneinthymos)

Rodrigo Granda, known by his pseudonym *Phaneinthymos*[1], is an artist and writer who embodies a broad spectrum of interests, reflected in his identity as a bibliophile, digital artist, creative writer, and transhumanist. His works and publications are collected on Internet Archive, WordPress, Wix and GoDaddy where he shares his projects and reflections. Below is a detailed account of his multidisciplinary approach:

Bibliophile: A Commitment to Knowledge

Rodrigo Granda has a deep and passionate relationship with literature and books. His love for the written word translates into a profound interest in learning and intellectual exploration. This is evident in:

- His constant search for literary inspiration for his creative projects.

- A deep understanding of literary genres and traditions, enriching his narrative style.

- The direct influence of classic and contemporary authors, such as *Samuel Taylor Coleridge, V. F. Odoevsky, Yevgueni Zamiatin, Nikolái Fiódorov, Jacques Derrida, Julian Huxley, Fabré-Palaprat, Amado Nervo, Liú Cíxīn, Voltaire, Adam Weishaupt, Manly P. Hall, Goethe, Theodor Herzl, Geber, Vitruvio, Plato, Sigmund Freud, Gershom Scholem, Carlos Fuentes, Heidegger, Francis Bacon, Jorge Luis Borges, Byung-Chul Han, Julio Cortázar, Daniel Estulin, Aleksandr Duguin, Hannah Arendt* and others, whose works have shaped his literary vision.

Digital Artist: Innovation in Contemporary Art

As a digital artist, Granda uses modern tools to craft visually impactful works. His artistic endeavours:

–Explore the interplay between technology and creativity, encompassing digital paintings, illustrations, and multimedia projects.

–Aim to push the boundaries of traditional art through innovative techniques reflecting his futuristic perspective.

– Represent complex emotions and themes, often influenced by his transhumanist philosophy.

Creative Writer: Narratives that Blend Prose and Poetry

Rodrigo excels as a writer capable of weaving intricate and deeply emotional narratives. His skills include:

—An experimental style that combines poetry and prose, exploring emotions such as loss, memory, and self-awareness.

—The inclusion of surreal elements and existential reflections in his texts, often featuring characters like Vivienne Wimmler[2], delving into intense and symbolic relationships.

—Bilingual literary projects, such as British English translations, demonstrating his attention to cultural and linguistic nuances.

Transhumanist: A Visionary of the Human Future

Rodrigo Granda's transhumanist philosophy permeates his work, guided by an interest in enhancing human capacities through technology. This aspect of his life is reflected in:

—The exploration of themes such as human evolution, the fusion of technology and biology, and the ethical implications of such advancements.

— His positive outlook on how technology can transform human life, often questioning the limits of nature and human identity in his works.

Publications and Presence on Internet Archive

Rodrigo Granda utilises the Internet Archive platform to share his literary and artistic works. Notable features include:

— Collections of writings, ranging from introspective stories and philosophical essays to poetry with avant-garde themes.

— Digital projects that combine text and image, showcasing his ability to narrate both visually and conceptually.

— Personal diaries, documenting his journey of personal transformation, including experiences related to addiction and sobriety.

A Multidisciplinary Visionary

Rodrigo Granda, under the name *Phaneinthymos*, embodies a unique fusion of intellectual curiosity, artistic creativity, and visionary thinking. His work not only reflects his multifaceted identity but also serves as a window into the future of humanity and art in the digital era. His legacy lies in his ability to interweave philosophy, literature, and technology into a coherent and captivating narrative.

1.- phanerothyme = phanein + thymos
adj. a term coined by British writer Aldous Huxley (1894–1964) to describe the effect of mind-altering drugs, such as LSD (from Greek phanein, "to reveal," and thymos, "mind, soul"). He first used the term in a letter (1956) to his friend Humphry Osmond (1917–2004), who counterproposed the term psychedelic, which has the same etymological sense of "mind-revealing." See also hallucinogen.
APA Dictionary of Psychology
https://dictionary.apa.org/phanerothyme

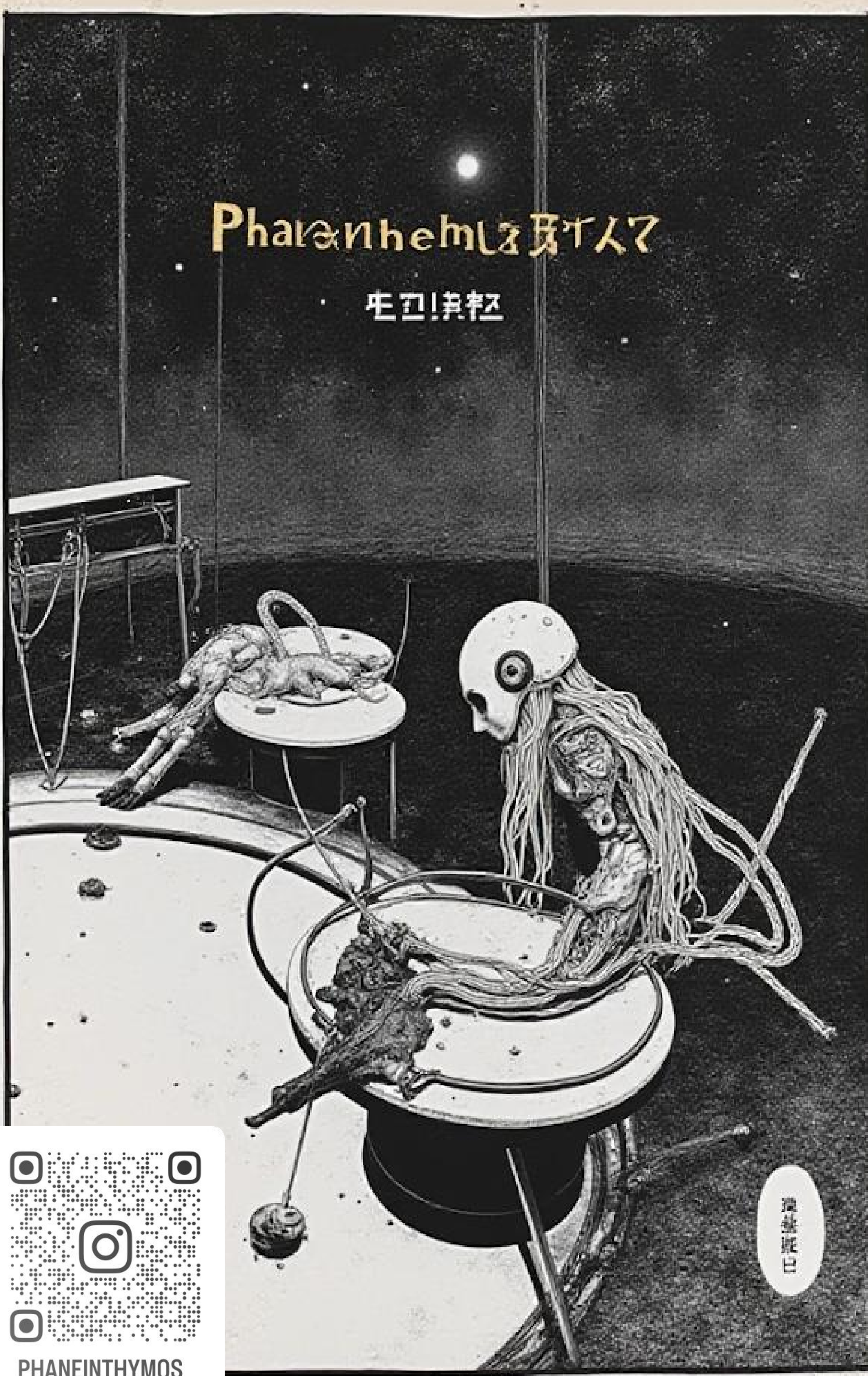
2.- Vivienne Wimmler
There's nothing quite like looking to the past and writing about a lost love to exorcise certain moments lived, to confront a solitary present. That is precisely what Vivienne Wimmler might have done. She grew up amidst the opulence of European families who emigrated to South America.
When I met her, she, like any addict, tried to remain unnoticed– no garish colours, no revealing her legs, no makeup, always hiding under caps. In short, she was a kind of drug addict dressed in fine but rather filthy clothes. Yet what drew me to her most was that she was an irresistibly seductive psychotic.
Over the years, I've come to the conclusion that her fate began to shift when she moved to Mexico and arranged for her mother's piano to be sent from Bariloche. I've written extensively about her, and this project, "Cetura", was born out of a moment of idleness and madness inspired by her Steinway & Sons piano.



City of Mexico Corporation,

Ex Typographia Phaneinthymos.
I.XII.MMXXIV


vocatus atque non
vocatus deus aderit
C.G. Jung



PHANEINTHYMOS_